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"FOLLOW A STAR."

AT THE WINTER GARDEN.

A New Musical Comedy, with book by Douglas Furber and Dion Titheradge, music by Vivian Ellis, lyrics by Douglas Furber, Miss Sophie Tucker's lyrics by Jack Yellen, devised and arranged by Paul Murray and Jack Hulbert, and produced by Jack Hulbert at the Winter Garden Theatre, on Wednesday, September 17.

Molly	Rosaline Corneille
Sadie	Phyl Arnold
Gloria	Nancy Burne
Ted	Ted Shapiro
Alma	Alma MacKay
"Snitch"	Claude Hulbert
Lalique D'Orsay	Irene Russell
Merrie Boon	Betty Davies
Leicester Mellish	Alfred Drayton
Timothy Boon	A. W. Baskcomb
Bobby Hilary	Jack Hulbert
Georgia Madison	Sophie Tucker
Panarello	Jack Clewes
Chester Smith	Chas. Courtneidge
Freddie	Frederick Carpenter
Sir James Parke	Denis Cowles
Lord Ellin	Louis Goodrich
Forsyte	Jack Clewes

This new musical comedy, which was presented before a most enthusiastic audience at the Winter Garden on Wednesday last, is not merely a vehicle in which to exploit the extraordinary talents of Miss Sophie Tucker, for the book which Messrs. Douglas Furber and Dion Titheradge have written is above the average for this kind of show. Indeed, the first act, which is very well produced, is very amusing. It is set in Georgia's Cabaret in New York. Georgia Madison, it should be explained at once, is Miss Sophie Tucker. She is, of course, the "star" in the cabaret, which is apparently owned by a gentleman called Leicester Mellish and financed by an intoxicated young man known as Chester Smith. Mr. A. W. Baskcomb gets a great deal of fun out of the part of Timothy Boon, a very lugubrious conjuror, who is married to Georgia, and the plot emerges towards the end of the act, when a lawyer arrives from England to announce that Timothy has succeeded to an English baronetcy. It is unfortunate that a few minutes before Timothy had hit the financial gentleman on the head with an "invisible cannon" and left him for dead in his dressing-room.

The scenes of the following act are at Bohun Towers, Timothy's ancestral home in England, where Georgia makes her first appearance after having been thrown from her horse. Her attempts to play the grand lady are extremely funny and Mr. Baskcomb walks about with a furtive look. It is not long before the manager of the cabaret turns up with his wife, intent on blackmail. Unless a cheque for ten thousand pounds is forthcoming, the baronet will be proclaimed a murderer! Mr. Jack Hulbert and his brother, Mr. Claude Hulbert, who have followed the "star" to England, disguise themselves as comic policemen, but Mr. Mellish sees through the ruse. No doubt the cheque would have been handed over if the murdered man himself had not arrived and upset the blackmailing apple-cart. He was hidden in a panel behind the bookcase and should have turned up very dramatically before the final curtain. For some reason on the first night he was not there, and the show ended a trifle lamely.

Your enjoyment of "Follow a Star" will depend on whether you like the extraordinarily frank and exuberant humours of Miss Tucker. In one scene the usual musical comedy procedure is set aside, and she does her usual turn with Ted Shapiro at the piano, singing one or two new numbers and several of the old favourites, in which she is prompted by the audience. If her numbers were analysed they might be found a trifle unpleasant, but there is a heartiness and good nature about Miss Tucker which makes the audience forget everything except her power of driving a song home and her amazing timing. Mr. Jack Hulbert has been content to take the comparatively minor part of a vague young man who is in love with Boon's pretty daughter, Merrie. He has fewer opportunities than in revue, but his high spirits and the air of spontaneity with which he invests every scene is thoroughly enjoyable. He adopts a number of amusing disguises and thus succeeds in getting a good deal of comic character into his acting. Mr. Claude Hulbert is also very funny at times and Mr. A. W. Baskcomb made the most of a very amusing and well-written part. There were two very good actors in the play, Mr. Alfred Drayton and Mr. Louis Goodrich, and they entered loyally into the spirit of the entertainment. Miss Irene Russell had not much in the way of opportunity as Mrs. Leicester Mellish, but she, Miss Betty Davies, who dances charmingly as Merrie, and Mr. Jack Hulbert had one very well produced number in "Don't Wear Your Heart on Your Sleeve." Mr. Charles Courtneidge made the most of the part of Chester Smith. There was good support from Mr. Denis Cowles and Mr. Jack Clewes, and Miss Alma MacKay brought down the house with her dancing.

Mr. Vivian Ellis' music is pleasantly tuneful and he has written one number, "The First Week-end in June," which should soon be all over the town, and Mr. A. W. Baskcomb has an excellent comic mock-heroic number called "An English Gentleman." "Follow a Star" is most attractively set and the costumes are delightful. It is a bright and lively show, and Mr. Jack Hulbert is to be congratulated upon another immaculate production. G.W.B.

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"SEXTON BLAKE."

AT THE PRINCE EDWARD.

A Detective Story in Four Acts, by Donald Stuart, presented by Donald Stuart Productions, Ltd., at the Prince Edward Theatre on Thursday, September 18th.

P.c. Holt	James Stadden
P.-Sergt. Lightfoot	George Fearon
Muriel Raeburn	Eve Gray
Sexton Blake	Arthur Wontner
Tinker	John Roderick
Creek	Quinton Macpherson
Paul Cairns	Wilfred Babbage
Det.-Insp. Coutts	David Hawthorne
Dr. Fisher	Walter Herald
Leslie Waring	Arthur Macrae
Mrs. Bardell	Dora Gregory
Lydia Carrington	Pauline Loring
Creeper	Harcourt Brocke
Selton	Frank Tennant
Mason	Richard Symons
P.c. Smithson	Edmond Tottenham
Dr. Fane	Ross Fairfax
Signalman	Fletcher Lightfoot

Produced by the Author.

It would be discourteous to suggest that Sexton Blake should have called in his near neighbour in Baker-street, Sherlock Holmes, who was doubtless as startled as we were by the bomb that neatly ripped a hole in the wall round about 9.15. Afterwards Holmes must have smiled behind his pipe. The truth must be told. Sexton Blake can deduce the obvious as well as any detective I have met in a very wide experience of crook plays; but he makes some shocking bloomers. A vital piece of news arrives by telephone; the young journalist in love with the heroine is present and the suspicions of the detective are not aroused when the representative of Fleet-street says he cannot wait ten minutes to get the "story," and that anyhow he is not on duty! In the final scene Blake is tricked by the murderer over a glass of wine, and throughout the evening his clumsy methods cause no end of trouble to the various characters in the play.

Once more the problem to be solved is: "Who killed Cock Robin?" An old gentleman is discovered in the early hours stabbed to death in bed, and within a few minutes all the essential protagonists are assembled in the room with Sexton Blake in charge. Whether the company includes "Mr. Midnight," the mysterious assailant who has dodged the police for months, nobody knows. The secretary's position seems serious—and the case against him is at first so clear that it is certain that he is not the criminal. There is an adjournment to Sexton Blake's rooms, where the breakfast milk is found to have been poisoned, and the first real clue is obtained when a well-dressed young woman attempts to steal the finger-print which "Mr. Midnight" had tactlessly left behind. In the meantime a policeman had been stabbed and the fair-haired heroine kidnapped.

Later "Mr. Midnight" is traced to his lair in a cellar, where Sexton Blake noodwinks him, Oh! so easily, by taking the place of one of his accomplices. But there is another act to go, and the criminal escapes somehow or other, and we get back to Baker-street, where there is a prolonged verbal struggle between detective and murderer. But it takes an express train to bring the latter to justice, for he gets away with the lady. Sexton Blake follows and is at the level-crossing in time to see the collision—off-stage—between "Mr. Midnight's" car and the train. It must be added that the heroine had the foresight to jump out of the motor a second or so before the smash.

"Sexton Blake," which should have been produced before the school holidays, is an unpretentious entertainment, and those members of the audience who were not thrilled were amused. Most of us would have preferred fewer words and rather more action; the scenes in the consulting room were rather dull and portentous. A modern Mrs. Malaprop is introduced for humorous purposes, but I found this character particularly fatiguing, despite the fact that the part was played by that excellent actress, Miss Dora Gregory.

Mr. Arthur Wontner succeeded in giving distinction and impressiveness to the part of the dull detective, and Mr. David Hawthorne lent dignity and stability to Scotland Yard. Miss Eve Gray was pretty and appealing as the blonde heroine, Miss Pauline Loring wore a lovely confection in the cellar scene, and Mr. Wilfred Babbage played up nicely to the detective in the earlier scenes. One of the best performances came from Mr. Arthur Macrae, and there was the touch of authenticity in Mr. Harcourt Brooke's presentation of a perfect specimen of the criminal classes appropriately called Creeper. Here was a crook who really looked like a crook. The effects were well staged.

The author made a short speech at the end. G.W.B.

The New Strand Theatre.

The Strand Theatre has been entirely redecorated and largely reconstructed in preparation for the reception of Leslie Henson and Firth Shephard's production of "It's a Boy." Among other improvements, the semi-circle of boxes right round the back of the dress circle has been eliminated, and the theatre will now seat about 150 more people in far greater comfort, every seat in the house giving a perfect view of the stage.

Messrs. Henson and Shephard have decided on Thursday, October 2nd, for the London presentation. In the meantime the piece is having a preliminary week in Birmingham.

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WANTED for Engts., semi-pro. Alto Sax, dblg. Clarinet, willing to rehearse, N. London. Box 767, "The Era."

WANTED, Tenor Sax dblg. (Violin preferred), for semi-pro. band, N. London; willing to rehearse. Other instrumentalists please write. Box 773, "The Era."

WANTED, Lady Alto Sax. for dance work this winter. Write E.L., 30, Hillside-gdns., Edgware, Middlesex.

WANTED, first-class Sax Players, dblg. Clarinet; good Trombone and Trumpet player; also good Drums; for concert and dance business; perm. engt. Only lowest terms will be considered. Box 783, "The Era."

WANTED for first-class Music Hall in the Midlands, 2nd Cornet, also Trombone. Applicants must be thoroughly experienced in twice-nightly variety, revue, etc. Write, stating age, experience, last or present engagement, with copies of references, etc., to Box 772, "The Era."

WANTED, Trombone, for Messrs. Chapman's Circus on Tour. Horn and others may also write for full winter's work to Bandmaster, Chapman's Circus, Richmond.

WANTED immediately, Tenor Trombone; Circus, tenting; terms £2 15s. free tent. Apply Bandmaster, Bailey's Circus, Friday: Borough Green, Kent; Sat.: Westerham, Kent.

HIPPODROME, ALTRINCHAM.
WANTED, first-class Trumpet Player. Must be used to variety and revues. M.U. terms. Apply for audition at the above theatre, Monday, the 29th inst., at 11.30 a.m.

WANTED, at once, Cornet and Trombone, for menagerie. Gus Nuttall, Angel Hotel, Market-st., Colne, Lancs.

WANTED, Lady Pianiste with knowledge of fitting films to operating electrical reproducer for cinema situated in South London. Apply, stating past experience and references, Box 760, "The Era."

WANTED, Lady Pianiste or Violiniste, join another forming teaching connection. Seaside, Kent. Miss B., 17, Hurstwood-rd., Golders Green.

WANTED, Drummer-Vocalist, first-class Gig Band, North Lincolnshire. Send photo and refs. Box 762, "The Era."

WANTED Known, Banjoist, expd., would like join good s.p. band. Willing rehearse and share exs. Can bring business. T.P., 18, Cornwall-road, Paddington, W.11.

WANTED, young Musicians, to form Dance Band. Holloway district. Box 774, "The Era."

WANTED, Musicians of every description. Call or write, with photograph, full particulars, stage experience, exact instruments played and travelled and lowest terms, to Hartley, 73, Claverdale-road, Elm Park, Brixton Hill, S.W.

WANTED, Ladies (except vio.). Must be good, straight and dance. Double other instrument if possible. Photo (stamp), salary, etc., to 11, Gwynne-road, Dovercourt, Essex.

WANTED, to register for Atlantic Liners, first-class Trumpet players; must be thoroughly experienced. Flat Pitch A439 used. Audition essential. Apply by letter to
Messrs. C. W. & F. N. Black,
Music Directors,
37, School-lane, Liverpool.

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 155, "The Era."

WANTED KNOWN, VACANCIES FOR BANDSMEN, CAVALRY REGIMENT, HOME SERVICE, SPORT, GOOD TOURS, EXCELLENT PROSPECTS. ALL INSTRUMENTS CONSIDERED. APPLY BANDMASTER JONES,, QUEEN'S OWN HUSSARS, KNELLER HALL.

WANTED Known, extensive Orchestral Music Lending Library, for cinemas and cafe; low weekly terms. Spearing, 5, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone: Hampstead 4597.

WANTED Known, Abbott's Lending Library, cheapest in London; 12 full orchestras, 1/- p.w. 47, Uxbridge-rd., Shepherd's Bush, W. Riverside 2578.

WANTED Known, the Norris Music Lending Library. Hotel or cinema. Low weekly terms. 57, Osborne-road, Brighton.

WANTED Known, Professional Instruction, Piano-Accordion (solos arranged, orchestrated). G. A. Jaques, I.S.M., 62, Knox-road, Forest Gate, E.7.

MUSICIANS' WANTS.

WANTED Known, M.D. Violinist or Leader; any business; at liberty through talkies; young, smart; large library; sober and reliable. Can supply first-class trio. Offers. C. H. Cook, M.D., 35, Washington-rd., Goldthorpe, Yorks.

WANTED, Resident Appointment, Violinist M.D., life showman, A to Z, theatre, variety hall; the right man in the wrong place. M.D., 19, Sainfoin-road, Balham.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
(2 mins. from Westbourne Park Station.)
('Buses 31, 28, 46, 36, and 18.)
'Phone: Abercorn 2317.
Office hours: 10—4 p.m. daily.
Saturdays 10—1.
Licensed annually by L.C.C.

WANTED KNOWN.
MAUD RISELEY, A.R.A.M.,
MUSICAL DIRECTOR AND LEADER, HOLDS ORCHESTRAL CLASSES DAILY FOR ALL INSTRUMENTALISTS. TAVAN, ALDER AND ALL STANDARD WORKS STUDIED.

Good opportunity for Leaders to learn conducting and for Repetiteurs to become Leaders.

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from an expert, and practices in dance music in the afternoons.

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Our own kit can be used.
Junior Classes now formed. Special tuition and reduced fees to backward instrumentalists.

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CLASSES, continuous, held in our large well-ventilated hall, with stage and grand piano.
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Numerous successes and letters of appreciation.

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MUSICIANS' WANTS

WANTED, Engt. by M.D., Baton, Piano, Violin, Arr., Comp.; library. Pics., var., mus. com. Tour or res. 24, Bury New-road, Bolton.

WANTED, Engt. by Mus. Dir., brilliant Violinist, soloist; London refs. Box 768, "The Era."

WANTED Known, Caradoc Davies, Conductor (baton or pianist), terminates 5 years' engt. at Scala Theatre, Evesham, Sept. 27th (through Talkies). Accept engt. theatre, music hall or cin. Thor. expd. in all its branches. Library. Highest refs. from previous first-class engts. Offers to Scala Theatre, or 8, Market-place, Evesham, Worcs.

WANTED Known, H. Neil Vernon, Conductor (Piano), vacant Monday. 20 years' exp., revue, variety, cinema; 3 years M.D. for Milton Hayes. This: Reid Hall, Forfar. Next: 83, Belvoir-drive, Leicester.

WANTED, Engt. Violinist, dblg. Alto Sax, good appearance, willing to rehearse. Morton, 29, Ormiston-road, W.12.

WANTED Known, first-class red-hot Violinist (A.L.C.M.) dblg. Alto Sax, desires change. Conversant Tavan; first-class dance, cinema, cafe, hotel. Age 20 years; first-class showman. All offers considered. Box 764, "The Era."

WANTED Known, Lady Violiniste disengaged, experienced any business. £2 paid for a permanency. Refs. Box 769, "The Era."

WANTED, Engt. by exp. Violinist, dbl. Viola; theatre or varieties. Gibson, 240, Harehills-lane, Leeds.

WANTED, Engt. by Lady Violiniste, L.R.A.M., as leader; fully exp.; any bus. Could supply trio, V.C.P. Box 1,000, "The Era."

WANTED, Engt. by Violiniste. Pritchard's Restaurant, Oxford-street, 2 years, and other good engts, as leader. 156a, Finchley-rd., N.W.3.

WANTED, Engt. competent Violinist; 15 years' exp., sight reader, powerful tone, ex. refs.; cafe, cinema, dance, etc. Joseph Leonard, 47, Princess-rd., Evesham, Worcs.

WANTED by Violinist, semi-pro., dance jobs, etc. Mayneham, L.L.C.M., 5, Bloomfield House, King-st., E.C.1.

WANTED, Engt. by Violinist, theat. and P.C.T. exp., also late Moss' Empires, etc.; permanent or temporary. 106, Broaday, Plaistow, E.

WANTED Known, Violinist (dblg. Viola), Pianist & Baritone Vocalist seeks cinema, hotel or concert work; late Municipal, super cinema, and dance orchestras. Mills Hutchinson, Flat 3, 31, Colville-square, W.2.

WANTED, Engt. by first-class Violinist, theatre, cafe, dance, 18 yrs. exp. Marks, 118, Pembroke-rd., Canton, Cardiff.

WANTED, Engt. by bril. Violinist, with own Pianiste (joint or sep.); cin., cafe, etc.; fine lib.; mod. sal. M.D., 200, Gulson-rd., Coventry.

WANTED, Re-engt. by exp. young Lady Violiniste; with or without own Pianiste. Cafe or hotel pref. Wyndern, Crofton-rd., Orpington, Kent.

WANTED, Engt. by first-class Lady Violiniste, exp. in jazz & straight. Would dep. 31, St. James's-gdns., Wembley. 'Phone: Wembley 2632.

WANTED, Engt. by first-class Violinist, fully exp., solid tone, fine reader, ex. refs. Violinist, 35, Bourne-ave., Windsor, Berks.

WANTED by Violiniste, engt. in hotel, cinema or cafe; thoroughly expd. Drewe, 85, Guilford-st., W.C.1.

WANTED KNOWN, FIRST-CLASS VIOLIN, DBLG. TRUMPET; FULLY EXP. OFFERS: JOY, MUNICIPAL ORCHESTRA, ILFRACOMBE.

WANTED, Engt. Violinist (lead or rep), double Trumpet; any bus.; at liberty 28th Sept. Apply 52, Emily-st., West Brom., Staffs.

WANTED Known,
ARUTHUR LILLIE,
Violinist,
Mod. hot style, brilliant Soloist,
DISENGAGED OCTOBER 13th.
Hotel, cafe, stage band, palais, etc. Concluding 19 wks. resident here with Ernest Binns' "Arcadian Follies," South Pier, Blackpool.

WANTED by Violin Leader, dblg. Trumpet, Drums, vocal, perm. or gigs, young, personality and showman. Goodson, 92, The Avenue, Chingford.

WANTED, ENGT. BY VIOLIN LEADER (VIRTUOSO), DBLG. ALTO & TENOR SAXES; SHORTLY TERM. HOTEL ENGT.; EXP. ALL LINES. HIGHEST REFS. AGE 28. OFFERS FOR ANY CLASS OF WORK TO VIOLINIST, 22a, DURBAN-ROAD, WEST NORWOOD, S.E.27.

WANTED, Engt. by Leader Violiniste; good library; thoroughly experienced. Edith L. Mainwood, G.S.M., 27a, Ravenstone-st., Balham, S.W.

WANTED, Engt. hotel or cafe, Violin Leader or Repet. Could supply library. Peggy Perren, 6, Grosvenor-pl., Exeter.

MUSICIANS WANTED.

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(Recognised as the Trade Bureau everywhere).
18, CECIL COURT, CHARING CROSS RD., W.C.2.

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DO NOT BE DOUBTFUL. LET US OFFER YOU OUR RENOWNED ASSISTANCE. WE WILL NOT ENCOURAGE YOU UNLESS WE ARE ASSURED OF YOUR SUCCESS. WE EMPLOY QUALIFIED MUSICAL DIRECTORS FOR THE PURPOSE OF GIVING YOU THOROUGH ORCHESTRAL TUITION, SIGHT-READING EXPERIENCE, AND TO ACQUAINT YOU WITH ALL THE MODERN MUSICAL ARRANGEMENTS FOR
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IF YOU ARE DISENGAGED, NOW IS THE TIME TO KEEP YOURSELF IN PRACTICE. WE WILL GIVE YOU EVERY ASSISTANCE IN PROCURING AN ENGAGEMENT AFTERWARDS. LOSE NO TIME.

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TO PROFESSIONALS.
IF YOU ARE NOT ALREADY ON OUR BOOKS, DO NOT HESITATE. GIVE US A CALL WITH A VIEW TO A FREE AUDITION. WE ARE THE RECOGNISED BUREAU FOR SOUND LUCRATIVE ENGAGEMENTS OF EVERY DESCRIPTION.

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DIRECTORS AND MANAGERS.
IT WILL PAY YOU TO GET IN TOUCH WITH US FOR EXPERIENCED FULL ORCHESTRAS, NOVELTY BANDS, QUARTETTES, TRIOS AND INDIVIDUAL INSTRUMENTALISTS. SOLO PIPE ORGANISTS (WURLITZER, COMPTON, JARDINE, CHRISTIE), ETC.

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MUSICIANS' WANTS.

WANTED, Engt. as Violin Repetiteur or 2nd, anywhere; fine tone, good refs., expd. Write Mr. Violinist, 60, Moor-street, Burton-on-Trent, Staffs.

WANTED, Work by Rep. Violiniste. Salary 25/-. Advertiser, exhibitor R.A. Brussels, would do decorative pictures for cinema walls in spare time in return for immediate engt. Address: 40, Verulam-street, Holborn, W.C.2.

WANTED, Engt. by 'Celliste, big tone; small salary for further experience. Box 578, "The Era."

WANTED Known, 'Cellist dblg. E flat Alto Sax desires engagement, ex. refs., at liberty Oct. 6th, any bus., anywhere. Mossman, Epworth Villa, Llandrindod Wells.

WANTED, Engt. by thor. expd. Orch. and Solo 'Celliste, any bus. Miss C. Knowles, 22, Milverton-terrace, Leamington Spa.

WANTED, Engt. first-class 'Cellist, dblg. Alto and Tenor Saxs, Clarinet; straight and dance. Box 770, "The Era."

WANTED by thor. exper. 'Celliste, engt. in restaurant or hotel; anywhere. 49, Shrubbery-rd., S.W.16. 'Phone Streatham 4112.

WANTED, ENGT. BY FIRST-CLASS 'CELLIST (SOLOIST), DBLG. ALTO, TENOR AND BAR. SAXES. CONVERSANT TAVAN, ALDER, ETC. YOUNG, SMART. AUD. TERMINATING HOTEL CONTRACT SEPT. 29th. 'CELLIST, TRINITY TOWER, THE LAWE, SOUTH SHIELDS.

WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo. 45, Blakenhall-road, Carshalton. 'Phone: Wallington 1696.

WANTED by young 'Cellist, engt. or deputising, theatre, cinema, cafe. Cellist, 18, Stockwell-grove, S.W.9.

WANTED by 'Cello, dblg. T. Banjo; exp. G. Opera, cin., var. 70, Algernon-rd., S.E.13. Lee Green 4864.

WANTED Known, exp. 'Cellist open odd dates or deputising. Shaw, Mitcham 3828.

WANTED, Engt. 'Cellist, exp. all branches; perm. or deputy. Box 777, "The Era."

WANTED, Engt. expd. young 'Celliste (late Royal Pavilion, Ventnor, Villiers' Hotel, Douglas); good refs. 26, Margaret-st., Hull.

WANTED, Engt. thor. exp. Solo and Orch. 'Celliste, dblg. Piano; young, refined. Croucher, Twynham-ave., Christchurch.

WANTED, Engt. exp. 'Cellist, dblg. T. Banjo; hotel, cafe, cin.; young, smart; anywhere. Flashman, "Leonards," Century-rd., Laindon, Essex.

WANTED, Engt. 'Cellist (young gent), dblg. on Sax, good tone, any bus.; or can supply small band. Leo, 60, Byron-ave., East Ham, E.

WANTED Known, exp. Lady 'Celliste. dblg. Tenor Banjo, disengaged. 55, Millbrook-rd., E. Brixton, S.W.9. 'Phone: Brixton 1719.

WANTED, Engt. 'Cellist-Banjoist-Vocalist (known), first-class all-round, straight or dance. Aud. Contract ended. 'Cellist, Mun. Orch., Pavilion, Rhyl.

WANTED, Engt. first-class 'Cellist, dblg. B flat Tenor; any business; young, smart, good appearance. Les Leonard, 688, High-road, Leyton, E.10. 'Phone: Walthamstow 0272.

WANTED, Engt. by first-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 3260.

WANTED, Engt. by Double Bass and Sousa, any business. A. Gower, 153, Lillie-road, Fulham. 'Phone: 1501.

WANTED, Engt. by Double Bass, dblg. Sousaphone; also 'Cellist dblg. Alto Sax and Banjo and Spanish Guitar. West End experience, straight and dance, any business. Basso, 121, Tufnell Park-road, N.7.

WANTED, Engt. by Double Bass, principal Brighton Municipal Orch. Vacant after Oct. 6th. Expd. concert, theatre, etc. Vickers, 11, Pavilion-parade, Brighton.

WANTED Known, BB flat Sousa and Slap Bass vacant for dance, etc. Offers to "Sousa," 1, Tabernacle-terrace, Holland Park, W.11.

WANTED by expd. Flute and Pic., dblg. Tenor Sax and Clarinet, engt. with first-class combination, any business, anywhere. Box 640, "The Era."

WANTED Known, at liberty for permanency or special weeks, Clarinet and Saxophone. Alfred H. Popple, 86 Sycamore-rd., Nottingham.

MUSICIANS' WANTS.

WANTED Known, Alto, Tenor and Clar., finishing Piccadilly Club, Glasgow, 27th Sept. Offers. Farrell, 32, Downhill-st., Glasgow.

WANTED, by Alto Saxophone, Clarinet and Oboe, engagements. 'Phone Grangewood 2155. 400, Barking-rd., East Ham.

WANTED, Engt., Sax. Tenor, Alto, Sop. and Clarinet. 705, Portsdown-rd., Maida Vale, W. Paddington 8415.

WANTED by Tenor Sax, dblg. Clar. and Violin, evening engts.; thor. reliable. L. Bussey, 86, Bouverie-road, N.16.

WANTED Known, Archie Marks, Tenor, Alto Saxes and Clarinet; terminating second season at Bath's Ballroom, Torquay. Vacant after Sept. 27th (or earlier by arrangement). Offers to "Shenstone," Avenue-rd., Torquay.

WANTED, Gigs; young, exp., known; Alto, Tenor, Sop., Clar., Vocalist. Wilson, 190c, High-road, Streatham. 'Phone: Streatham 0576.

WANTED Known, E flat Alto Sax (vocalist), dblg. Clarinet, good tone and rhythm; also piano (jazz, straight); reliable. Broughton, 184, Lansdowne-rd., London Fields, Hackney, E.8.

WANTED by Sax, E flat Alto, Sop., Bari., Clar., gigs or perm.; own car. Collins, 22, Ampthill-square, N.W.1. Mus. 6401.

WANTED by Alto Sax, evng. engts., any bus., any dist.; good reader. 'Phone: North 2117.

WANTED Known, Alto or Tenor Sax, Clar., vacant; vocalist. Sax. 48, Elmwood-rd., W.4. 'Phone: Chiswick 3124.

WANTED Known, Alto Sax, etc., and Drummer, concluding season Westover, Bournemouth, both now vacant. 54, Millais-rd., Enfield, N.

WANTED KNOWN, TENOR SAX, DBLG. BASS, SOP. & CLAR., GOOD TONE, READER, TRANSPOSE, ETC. BOX 776, "THE ERA."

WANTED, M.D.'s., LEADERS, AGENTS, NOTE.
SYD WOODS.
SAXES AND CLARINETS.
Concluding season South Coast. Dance and straight. Young, smart and reliable. Sight reader. Any business. Home or abroad. Offers: c/o 8, Tregonwell-road, Bournemouth.

WANTED, Engt. Alto, Sop. Clar. or Tenor, Sop. Clar. or Clarinets, all lines. Vacant next week. First inst.: J. Stuart, 38, Netherford-rd., Clapham.

WANTED known, Frank Clarke, tip-top Alto, Sop. & Clart., at liberty, any bus. Just finished leading own band at Casino, Skegness. Coms.: 76, Trumpington-st., Cambridge.

WANTED Known, Saxophonist dblg. Clar. disengaged. 55, Millbrook-rd., E. Brixton, S.W.9. 'Phone: Brixton 1719.

WANTED Known, Reg Page, Alto or Tenor Sax, dblg. Violin, Sop. and Clart., open for engts., odd or perm. 34, Queen's Head-st., N.1. Clerkenwell 9051.

WANTED Known, Trumpet dblg. Tenor Sax (semi-pro), free for gigs. Nicholson, 38, Hoe-st., E.17. Walthamstow 2460.

WANTED Known, Solo Trumpet, *ad lib* Sept. 27th; exp. mun. orch., cin., theatre, etc.; highest refs. Smith, Waterloo Cottage, Bank-street, Malvern.

WANTED Known, exp. Trumpet now open for gigs, etc.; modern style. Tott. 1388. 24, Vartry-rd., N.15.

WANTED by Trumpet, dblg. Leader Violin, Drums, vocal, perm. or gigs. Young, personality and showman. Goodson, 92, The Avenue, Chingford.

WANTED, Engt. Trumpet, orch. and solo; any branch of the business; go anywhere. Wire or write: Nolan, 917, Garscube-rd., Glasgow, N.W.

WANTED Known, Trumpet and Cornet open for engt.; straight or dance. 'Phone: National 2000. Wood, 18, Queen's-road, Walthamstow, E.17.

WANTED, Engt. Solo Trumpet, first-class experience; any bus., refs. Trumpet, 222, Croxted-rd., S.E.24.

WANTED, Engt. 1st and 2nd Trumpet, used to Orchestral or Military. Just finished up 5 years with the same M.D. E.B., 17, Dean-street, Forest Gate, London.

WANTED by modern, young & smart (brothers) Trumpet and Trombone. No. 1 men for No. 1 jobs. Wire: 4, Daulby-st., Liverpool.

WANTED Known, Trumpet at liberty after Sept. 29th. Ravenscroft, Spa Orchestra, Scarborough.

WANTED, Engt. by first-class Trombonist; mus. com., var. or revue. 14, Thelwall-lane, Warrington.

WANTED, Engt. (any bus.) by Trombonist; 2 yrs. with Bertini's Broadcasting Band. Apply Ben. W. Skinner, Bertini's Band, Tower, Blackpool.

WANTED, Engt. Trombone, expd. theatre, variety, cinema, etc. John A. Judd, 67, Rosebery-ave., Tottenham, N.17.

WANTED, Engt. first-class Dance Trombone, late Tony's, Birmingham; modern and stylish, good showman. H. W. Lee, 37, Watt-rd., Erdington, Birmingham.

WANTED Known, brilliant Trombone, dblg. Violin, fully exp., straight and dance, excellent sight reader; ex-Guards, age 27. F.H.T., 2, Cross Deep Gardens, Twickenham.

WANTED, Engt. or deputising by expd. Organist, pipe or Mustel, solo or orch. Ostrehan, 48, Avondale-road, Bromley, Kent.

WANTED, Post by Orchestral Organiste, Mustel, reed; long West End experience, reader, refs. 94, Fernlea-road, Balham, S.W.

WANTED, Engt. by Organist, solo or orchestral, showman, young, smart. Interludes, etc. 22, City-road, Edgbaston, Birmingham.

WANTED, Engt. by brilliant solo Organist, London or prov. Hall, Box 778, "The Era."

WANTED by Pipe Organiste (unit), expert fitter, regular dep. or perm.; 20 yrs.' cinema exp. McNeil, 28, Beadon-rd., Hammersmith, W.

WANTED, Engt. as Pianist or Organist, any bus. req. high ability. 11 yrs. M.D. Crapps, East Grinstead.

WANTED by Pianist, evening engts.; reliable; full library. 24, Moylan-rd., W.6. 'Phone: Fulham 5830.

WANTED, Engt. by reliable Orch. Pianiste, expd. Panatrope. Florence Leatham, 15, Ruskin-ave., Manor Park, E.12.

WANTED Known, Pianiste, doubling Sax, at liberty on the 22nd of Sept. Library supplied if necessary. Patricia Magill, 92, Myddleton-rd., Bowes Park, N.22.

WANTED by Pianist, young lady, straight and double, with good trained voice, evening engagements. Lilian, 4, Renfrew-road, Kennington. Reliance 1745. After 6 o'clock.

WANTED, Engt. by relief Pianiste; good soloist; experienced; or holiday work. Pianiste, 37, Canonbury-square, N.1.

WANTED by well-known Dance Pianist, engt.,

MUSICIANS' WANTS.

WANTED, Engt., by first-class Dance Pianist; exp. all lines; audition willingly. Howarth, 18, Merrick-sq., London, S.E.1.

WANTED Known, first class Orchestral Pianist desires engagement, thoroughly experienced, reliable. Any bus. Moderate terms. 3, Birchgrove, Levershulme, Manchester.

WANTED, Engt. or Gigs by smart expd. young Dance Pianist; modern style. Al. Newport, 12, West-rd., Tottenham, N.17.

WANTED Known, Dance Pianist, smart, young, open for gigs, etc. Chas. T. Smith, 33, Gibson-sq., N.1. 'Phone: City 9921 Ex. 39.

WANTED, Engt. by expd. Orchestral Pianiste, any bus. E. Brookman, 174, Boundary-rd., Merton, S.W.19.

WANTED, Engt. first-class Pianiste, dbl. Accordion; straight and jazz. Celia Molding, 5, Camden-gdns., W.12.

WANTED, Engt. by first-class Pianist, thoroughly expd., good refs. Pianist, 71, Edith-road, Ramsgate.

WANTED Known, Pianiste, exp. orch., seeks engt., lib., dbl. Violin. 250, Amesbury-ave., Streatham Hill, S.W.2. 'Phone: Streatham 4271.

WANTED Known, Jimmie Lorde, brilliant Dance Pianist; young, smart, showman, etc. Concluding sixth Blackpool season. Vac. Oct. 13th. Offers: 7, Renwick-ave., Blackpool, S.S.

WANTED by expd. Dance Pianist, evening engts. Good rhythm and solos. L. Felfer, 38, Medina-rd., Holloway, N.7.

WANTED Known, expd. Pianist and Violinist desire re-engt., whole time, cinema, cafe or hotel. 10, Florence-rd., Stroud Green, N.4.

WANTED, Engt. first-class Orch. Pianiste, thor. exp. all lines, recently terminated engt. Municipal Orchestra, Shanklin. Pianiste, 20, The Crescent, Wimbledon Park, S.W.19.

WANTED, Engt. first-class Pianiste, excellent musician; thor. expd. cinema, hotel, dance work. Pianiste, Shanghai Cottage, Southwold, Suffolk.

WANTED Known, Pianist, orch. and solo, dbl. Violin, long exp., pics., var., mus. com., ex. refs. 24, Bury New-road, Bolton.

WANTED by Relief Pianiste, etc., exp., deputise holidays, any district or any bus. Pianiste, 323, Church-road, Leyton, E.10.

WANTED KNOWN, SIDNEY G. DAVEY, SOLO AND ORCH. PIANIST, THIRD CONS. SEASON MUNICIPAL ORCH., VICTORIA PAV., ILFRACOMBE. ANY BUS. HIGHEST REFS. VACANT OCT. 6th.

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NOTICE IS HEREBY GIVEN that PAULINE BERTHA FRANCIS, no fixed address, carrying on business under the name of Frances MacKenzie, intends to apply to the London County Council for registration under the above-named Act.
Sept. 12th, 1930.

NOTICE IS HEREBY GIVEN that REGINALD GEORGE WHITAKER, of Torrington, Sollershott, Letchworth, and GEORGE BROMFITT, of Wrose Cottage, Letchworth, carrying on business under the name of Letchworth Repertory Company, intend to apply to the Herts County Council for registration under the above-named Act.
September 8th, 1930.

NOTICE IS HEREBY GIVEN that I, GLADYS CARLETON, residing at No. 1, Stanley Gardens, Belsize Park, N.W.3, and carrying on business under the name of Carleton Productions, intend to apply to the London County Council for registration under the above-named Act.
Dated Sept. 22nd, 1930.

NOTICE IS HEREBY GIVEN that NEWCOMB SYNDICATE, LTD., whose registered office is at 147, Queen Victoria-street, E.C., and carrying on business under the name of Newcomb Syndicate, Ltd., intends to apply to the London County Council for registration under the above Acts.
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"KNAVE AND QUEAN."

A Tale of Old Newgate by Edwin Justus Meyer. Presented by Alec L. Rea at the Grand Theatre, Blackpool, on Monday, September 22nd, 1930.

Mr. Snap ..... Michael Sherbrooke
A Bailiff ..... Harvey Brahan
Cartwright ..... Robert Donat
Mr. Fierce ..... Ralph Truman
Jonathan Wild "the great" ..... Reginald Bach
Count la Ruse ..... Basil Sydney
Laetitia ..... Mary Ellis
Lord Wainwright ..... George Curzon

Reference to the dictionary will tell us that a quean is "a worthless woman, a prostitute, a strumpet," and when it is added that the scene of this play is the debtors' prison of Old Newgate, it will be seen that the element of sordidness is not likely to be lacking from his production.

Jonathan Wild, the first of the American "gangsters," a crook and scoundrel of the first water, finds himself in Newgate under sentence of hanging and the invincible rogue does not face the future with that equanimity which might be expected of such a dashing and accomplished villain. It would appear that in Wild's time those persons who were incarcerated in Newgate but had sufficient means to purchase preference, could lodge at the adjacent house of one, Mr. Snap, the gaoler, and thus we find the redoubtable Jonathan lodging with him, his fellow prisoner-guests being the Count la Ruse and a young poet named Cartwright.

Snap's daughter Laetitia is the "quean" of the title—a lewd and immoral woman, the mistress of La Ruse and utterly unprincipled. Impressed by the beauty of the youthful Cartwright, this woman "sets her cap" at him. In this, however, she has to contend with the nobleman, La Ruse, who, with bitter recollections of his own treatment at her hands, is resolved that Cartwright shall not be sacrificed.

The rascally Snap and La Ruse conspire to relieve the wretched Jonathan of some of his ill-gotten gains by promising him a reprieve in consideration of certain payment, but, having obtained their blood-money, these precious scoundrels hand their victim over to Jack Ketch, quite unheeding the wretch's pleas.

Miss Mary Ellis, who has an excellent voice and good presence, portrays the wilful and wanton nature of the slattern with conviction—the heartless, worthless woman and the seductive siren. Mr. Basil Sydney makes a very convincing La Ruse, the profligate who yet retains some shreds of the illusion of his own youth. Mr. Reginald Bach, as Jonathan Wild, quite realises the part of the prince of crackamen, proud of his blackguardism, yet fearful of the retribution which is overtaking him. Mr. Snap, played by Mr. Michael Sherbrooke, is the unscrupulous blackguard to the life; Mr. Robert Donat lent to the part of the young Cartwright a youth and personality quite in keeping with his rôle; and other parts are ably played.

"THE HONEYMOON."

REVIVAL AT THE EVERYMAN.

This play has to some extent been brought up-to-date since its production at the Royalty ten years ago by references to Mr. Baldwin, Mr. Ronald Colman and Mussolini; but in spite of these it still belongs to an age which knew not the modern conception of comradeship and equality between the sexes, and the enlargement of woman's sphere of usefulness. Flora Lloyd's creed that her first business is to charm is still pleaded with forceful—and, we feel, somewhat unnatural—eloquence, but it is impossible to be much moved by it.

However, Mr. Bennett is excellent fun when he is satirising aspects of human life which the hand of change has left more or less untouched during the past decade. Mrs. Reach Haslam, the woman novelist, is still with us; and we are able to recognise her at once. She was brilliantly played in this production by Miss Margaret Yarde, who sailed most divertingly through the part of the over-bearing and unself-critical writer. Miss Lilian Cavanagh, refusing to be hampered by the lady's spate of rather tiresome talk, made a bewitching siren of Flora, and Mr. Deering Wells gave a fine, upstanding rendering of the character of Cedric. Mr. Lawrence Hanray was suitably extinguished as Mr. Reach Haslam. Mr. Alfred Clark gave a broad but unforced study of the Bishop of Essex, Mr. Patrick Gover had some animated moments as the waiter, Gaston, and Mr. Vaughan Powel, as the irrepressible Mr. Frampington, was—well, a regular "card."

Epsom Little Theatre.

This organisation, which presents a play in each alternative week, opens its second season to-morrow (Thursday), with "Dracula." The cast includes Nigel Clarke, H. Worrall-Thompson, W. Earle Grey, Oswald Skilbeck, and Ethel Ramsay, with A. Henderson Storie as producer. This will be followed by "The Cat's Cradle," with Sydney Fairbrother in the leading part, and subsequent productions will be "Dear Brutus," "Collusion," and "The Barton Mystery." The organisation is under the direction of Nigel Clarke.

Max Making and Spending.

Max Miller, who is dividing his time next week between Holborn and Hackney, tells us he is spending all the money he earns on new material, which accounts for his continued success and popularity.

Jack Warman.

We hear that Jack Warman is leaving "Golden Arrows" at Leicester next week, and then resumes with his variety act until the end of the year, and will then probably play a season in pantomime.

"THE ERA," 90 YEARS AGO.

SADLER'S WELLS.

This favourite little theatre has for many years enjoyed a high reputation for the successful production of nautical dramas, which will be by no means lessened by the "Loss of the Royal George," produced here, for the first time, on Monday evening last. It is certainly the most effective piece of this nature ever seen. The situations are novel and striking, the story is one of deep interest, and the effects are admirably managed, particularly the approach of the Royal George at the close of the first act; the incidental *tableaux* between the acts, a novel idea by the way, explaining the events that occur between the first and second acts, during a supposed lapse of two years; the siege of Gibralta, and the sinking of the doomed ship in the last scene. This last effect produced a sensation of awe in the bosoms of the audience. The desperation of the drowning wretches, clinging for a moment's life to the sinking masts and shrouds, the heavy swell of the sea, which seemed literally choked with human bodies, was almost startling as reality. The piece wanted no aid that taste or liberality could afford. The scenery is really beautiful. It was quite successful, and the announcement of the piece for every evening was received with deafening plaudits by a most crowded house. The drama is by C. Z. Barnett.

* * *

Leigh Hunt, we understand, completed a comedy—a comedy of modern life—for Covent Garden.

A new original farce, written by the author of "The Ladies' Club," is among other forthcoming novelties at Covent Garden.

On Monday next, Mr. Maywood, formerly of Drury-lane, and late of the American theatres, will make his first appearance at the Haymarket Theatre in the character of *Sir Pertinax Macsycophant*, in Mackin's comedy of "The Man of the World."

A petition is now in course of signature by many of the Drury-lane actors, praying the Chamberlain to grant a dramatic licence for another theatre; Drury-lane, where "Her Majesty's subjects" have a fruitful home, being in the possession of the fiddlers.

Reprinted from "The Era," September 27, 1840.

HORATIO NICHOLLS NIGHTS.

Horatio Nicholls is one of the big figures in the British stand against American influences in music. It was natural, therefore, that there should be a patriotic element in his very enthusiastic reception at the North Pier Pavilion in "On With The Show" on Friday. Mr. Nicholls conducted Hal Swain's band, augmented by the North Pier Orchestra in his own compositions including "On With The Show" selection, "Say a little prayer for me," his latest ballad, and Horatio Nicholls' "Gipsy Melody." The massed bands, as Fred Walmsley wittily termed them, played with a vigour and zest which appealed greatly to the large audience. Florence Oldham, the radio star, was an additional attraction, and she sang a selection of Horatio Nicholls' numbers including the fascinatingly sentimental "My love Affair," and a medley of Mr. Nicholls' compositions covering the last twenty years. The audience joined in the choruses in the resurrection of popular favourites of Wartime and even earlier days. There was another Horatio Nicholls night at the North Pier Pavilion on Saturday which aroused similar enthusiasm.

New Revue at Penge.

A new revue, featuring "The Sherrys," is to be produced at the Penge Empire Theatre on Monday, October 13th, by Mr. Wallace R. Parnell. The title is not yet fixed, and in this connection, Mr. "Jimmy" Molloy, the courteous manager of the Penge Empire, is offering £10 for a suitable one. From all "Jimmy" tells us this will be "some" show.

Victor Moreton.

After a very happy and successful season with Maurice Cowan's production at the Ocean Theatre, Clacton, Victor Moreton is back in Town once again, and busy rehearsing for another show for the same management.

May Royal for America.

May Royal is a riot of fun this week at the Bedford in Percy Holmshaw's new version of "Speed and Sparkle." Percy tells us he and May will pay America a visit in the Spring.

Leslie Strange.

At the Holborn Empire, on Monday evening, Leslie Strange told us that his recent tour of six months in America could have been extended to two years, but he was obliged to return home to fulfil his present contract. From all accounts Leslie scored a remarkable hit on the other side, and is glad to record his appreciation of the fine treatment accorded him on his first visit to the States. He will be leaving us again very soon for a long tour on the R.K.O. circuit.

Arthur Horman.

Arriving in town a few weeks ago from Jersey, Arthur Horman, the popular young baritone whose appearances before the "mike" have been so much enjoyed by wireless enthusiasts, will make his personal appearance at the Chelsea Palace next Sunday evening. Arthur will appear with Mario de Pietro and Joan Revel.

Music Hall Ladies' Guild.

The annual supper and ball of the Music Hall Ladies' Guild will take place at the Savoy Hotel on Sunday, December 7.

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LONDON VARIETY THEATRES.

(*Other Variety Theatres on page* 11.)

"THE HOUSE THAT JACK BUILT."

AT FINSBURY PARK EMPIRE.

Tom Arnold presents here this week, by arrangement with Jack Hulbert and Paul Murray, their new revue, "The House That Jack Built," with its book by Ronald Jeans and Douglas Furber, lyrics by Donovan Parsons, music by Ivor Novello, with additional numbers by Vivian Ellis, the whole production being from the Winter Garden Theatre. Manager Pierre Cohen anticipates good business, therefore, judging from Monday's audiences. Ethel Revnell and Gracie West are two firm favourites who are seen in several episodes to great advantage, and also in their own particular style of duets. They show that they can act whilst they cause great merriment with their own special brand of humour, not forgetting their singing and dancing. George Doonan is a popular favourite here, having pleased local audiences before, and he certainly succeeds this time also. His stories, patter and acting are marked with an intimate humour of his own, and he ranks amongst our most expert and artistic laughter-makers. He has a fine stage appearance, too, and a splendid voice. His reception was definitely a big one and well deserved. Regina West is a delightful performer of great versatility. Her dancing is delightful and her singing of important numbers received a big hand. Jack Francois, another clever dancer, both solo and in duets, is a young man who shows great promise in all his work. Bert Platt assists in the several sketches with some good character acting and has a nice style, which he gets over the footlights in splendid fashion. Dennis Brockbank, with fine light comedy manner; Crystal Heather, another pretty lady artist; the Faldos, and Lawrence Tiller's Sixteen Silver Stars complete a fine cast. Bert Cheshire is musical director.

"PERMANENT WAVES."

AT THE QUEEN'S, POPLAR.

Mr. Con West, the author, has certainly given this entertaining revue an apt title, for there are "permanent waves" of laughter throughout the whole of the show, that excellent comedian, Mr. Jimmy Jewel, being responsible for an abundance of good humour. Mr. Jewel possesses personality, for immediately he makes his entrance there is an atmosphere of pleasure, and we all prepare for real enjoyment. Throughout most of the fourteen scenes, Jimmy is a feast of fun, being particularly brilliant in the Spanish and Harem interludes. To see him in the latter, as the lover of the Queen, is indescribable, his antics and witty repartee being really funny. Mr. Barry O'Brien has given Mr. Jewel some excellent artists in support, particularly Miss Effie Mann, a lady with a delightful singing voice and an engaging style. Miss Mann is also a talented actress, her work being first-class in the harem scene, and also as the wife in scene four. Another lady equally attractive but with a different style, is Miss Mona Marsh, who is a clever soubrette. Miss Marsh infuses plenty of spirit into her numbers, which are of the character type, her impression of the "simpleton" being capitally rendered. A most important part of the success of the revue is the work of the Palais Capitol Girls, a charming party of ten young ladies trained by Miss Doris O'Shea. These girls are an excellent combination. Miss O'Shea is to be congratulated on the way she has trained these good looking English dancers.

An interesting diversion is given by "Baletti," who renders most effectively many popular ballads and melodies on the accordion, each number being given with a nice touch of showmanship. As the American explaining the wonders of his country to Jimmy Jewel, Mr. Johnnie Foster is splendid, and in other characters, viz., the neighbour, the sailor, and the Chinaman, he proves himself a most effective entertainer. Mr. Reginald Andrews also creates a good impression, for he has an effective voice and is a good character actor, his Spanish scene, in which he advises the simple "Simon" being distinctly good. Mr. Fred Pedgrift is another who gave valuable assistance throughout, whether as the captain, policeman, or lover, his singing duet, "Dream Lover," with Miss Effie Mann being one of the tit-bits of the production. Mr. Edward Law is interesting as the mate, and is the able stage manager for the company.

ISLINGTON EMPIRE.

Variety again holds sway at this North London house, and the place of honour is deservedly held by Chefalo, who performs many marvellous and astounding feats of illusion, such as extracting himself from a packing case nailed down by members of the audience, and also producing geese, ducks and rabbits, etc., seemingly out of space, and altogether mystifying and astounding. He is very capably assisted in his act by the Magda-Palermo Lilliputians, who also contribute their own excellent and well-known singing and dancing act, which includes the smallest man in the world and also a boy Gulliver. The Mid-Air Girls are seen in a daring and thrilling trapeze act, and also delight with their unique speciality dances. Mackenzie Reid, the popular accordionist, receives a most flattering reception, his clever renditions of "William Tell," "Amy" and "The Lily of Laguna" causing him to be repeatedly recalled. Budd Ritchie, who completes the programme, is a comedian with a budget of first-class and original patter, who also sings in capital style.

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"SPEED AND SPARKLE."

AT THE BEDFORD, CAMDEN TOWN.

This novel musical mélange, presented by Percy H. Holmshaw, lives well up to the title. May Royal is an outstanding figure of fun and energy in her constantly changing character sketches. She simply revels in her Scotch broth of burlesque ballads. She has plenty of vitality and vivacity, not to say exuberance of spirits. Fred Walker also bulks largely in the low comedy. His nonsense is always edged with incisive humour and keen observation. Clifford Atkinson and Scott Raymond do all that is required of them. "The Love Bureau" discloses Fred Walker's comic capacity, and May Royal asserts herself in no uncertain manner as Queenie Darling, who "clicks" with Cyril, the lady-killer. "Tulip Time," by Ivy Hilder and the Magic Ray Girls, who are a smart, well set-up lot of lassies, is a pretty song scena.

One of the drollest episodes is the sketch "On the Panel"; very good fun, with Fred, Ivy and Alec Harland, etc. Sonia and Deadrie take well with the audience. "Modern Modes and Melodies," in which May Royal, assisted by Ivy Hilder, unite forces is both tuneful and taking. Alec Harland's song, "Sitting on a Rainbow," goes well. "Soldier Boys," by Ivy Hilder and the Magic Ray Girls, concludes a thoroughly bright and jolly entertainment. Clifford Atkinson excels in the rendition of "I'll Always Be Dreaming of Mary." May Royal's "Back From the Hunt," describing her adventures in her new won-in-a-competition motor-car, is a very droll and diverting ditty and its delivery stamps her as a capital comedienne of the slightly daring type. Quite a feature of the show is provided by Florence and Clifton, in "Laughs and Thrills." They do some clever and ludicrous gymnastic feats.

LONDON, SHOREDITCH.

This week a special return visit is made by the St. Hilda's Professional Band in a selection of widely diverse numbers, classic and popular, straight and jazz, splendidly performed and enthusiastically applauded. "The Stein Song" was a big hit. Much laughter is caused by the new pair, Big Boy Taylor and Eddie Emerson, who were the laughing hit of the bill, in their patter, singing and dancing. Seldom have we heard such big laughs as during this dialogue, and the twain should be together successfully a long time. The Four Sydney Steppers are a quartette of young ladies who are back here quickly with their versatile styles of dancing, which went down very well. More dancing of a different kind is given by Blanche and John Maher, who succeed with a new offering which obtains applause. Violet Trevenyon, daintily gowned as usual, rendered comedy chorus numbers which won full approval here, where she is a decided local favourite. Ellis Drake and Jack Fraser, in their "Sensible Nonsense," are two more strangers returned after a long absence, and their dialogue is much to the liking of the audience, who gave them a warm welcome. Bruce Macleod, the Anglo-Scotch ventriloquist, pleased mightily with his conversation and his great ability. The Jenkins Brothers, always favourites here, are knockabout clowns whose clever pantomimic work betokens them experts at their business. Betty and Bobby Dean are a clever couple, who entertain delightfully with their pleasant "Chant and Chatter" at the piano. Percy Lewis looks after the orchestra in "Light Horse" and "Faust."

EMPRESS, BRIXTON.

An all-star variety programme is opened here this week by Frank and Betty Boston in a neat juggling act into which a spice of comedy is introduced but which only serves to enhance the cleverness of their act. Audrey Knight, who describes herself as the Bad Girl of the Family, makes great play of her avoirdupois, and though confessing to 13½ stone, tells in song "Why I don't want to be thin," and follows this up with a cockney sketch, "'Usbands," and a schoolgirl study, the portent of which is what a "Jonah" she is reckoned to be. Sonny Day assists at the piano.

Sammy Shields in an indignant way refutes the assertion of the meanness of Scotsmen, incidentally providing himself with the opening of many a joke, which in his clever and racy style he puts over extremely well. He is listened to attentively and although the speed at which he works hardly allows time for the laughs which assuredly follow, one realises at the end of his performance how successful he has been. The same applies also to Talbot O'Farrell, who can tell a joke and be absolutely certain of its appeal to the audience. The little Irish cameos, humorously constructed, and the serious ballad, "Just an old-fashioned Mother," which was specially clamoured for, shows that this celebrated Irish entertainer is still a prime favourite with Brixtonites.

Robb Wilton gives his new sketch, "His Journey's End" and again scores nicely. The ludicrous theme of a service man only just returning from his dug-out owing, as he humorously puts it, to the "wire" not being given him of the cessation of hostilities (he really said "the blinking war being over") is one that lends itself to endless fun. He finds in his absence several relations have been installed, the news of these being given by his wife, capably played by Florence Palmer, and his behaviour back in his old home keeps his audience in fits.

Lew Grade is an eccentric dancer, but one quite out of the ordinary. Watching his footwork, with his quaint wrigglings and squirmings, one wonders if he will tie himself into a knot or is it that his legs are made of rubber. It is, however, quite an amusing dance and is just as successful in raising a laugh as a comedy number. Dick and Edna Adaire are also a couple of versatile dancers and receive a big hand for their various efforts. Hamilton Conrad and his wonderful pigeons provide one of the prettiest animal acts on the stage, and once again keeps every one seated and applauding vociferously to the end.

ETHEL REVNELL AND GRACIE WEST
Wish to thank MR. TOM ARNOLD for releasing them from "The House that Jack Built."
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"FINE FEATHERS."

AT PENGE.

V.A.L., Ltd., who present this twenty-scene revue (by arrangement with Mr. Harry Day) have a well-staged show by Mr. Walter W. Morris, with a capital book and lyrics by Mr. Alexander Dome, and some tuneful music by Ida Noell. In the comedy scenes, Mr. Dan Young is a host in himself. He is a dude comedian of distinct merit, and he keeps the audience in roars of laughter. He has an exhilarating infectious style, and he scores heavily throughout. Miss Marie Ambrose is another big success. She had a beautiful voice, which she uses to distinct advantage in various songs.

Those two charming girls, the Kenealy Sisters, are wonderful in "Fine Feathers." They look beautiful in some most artistic costumes, and their singing and dancing captivated audiences at Penge in no uncertain fashion. Haywood, Hay and Dorina also score in terpsichorean items such as the Fisher Folk, and the Sixteen Terpsichores not only dance in superb style, but prove a most efficient chorus. They are all pretty girls, and they wear some smart frocks well. Miss Violet Phlora and Mr. Theo. Phil, too, gained rounds of applause for their brilliant work in the show, more particularly in "Interference," and in a vaudeville tit-bit.

Mr. Eddie Bayes displays vivacity and versatility in all he does. His work in "About the Chinese" and in other scenes is excellent. Mr. Frederick Verity, too, does well, and his fine voice is heard to advantage in several numbers, notably in the duet with Miss Ambrose, and as the gardener. Miss Phyllis Goodwin acts with distinction. She is particularly successful in the piquant "Love at First Sight" sketch, which is not too easy to play. Mr. Arthur Wilmer completes the fine cast. Mr. Leonard Dalrymple is manager for "Fine Feathers," and Mr. "Jimmy" Molloy the local manager.

"THE LAUGH PARADE."

AT CLAPHAM.

The fact that McGregor and Hood are in the cast of Mr. John D. Robertson's revue, "The Laugh Parade," seen at the Grand, Clapham Junction, this week, is evidence enough that the comedy is in good hands. These two clever humorists appear in many scenes, such as the opening, the income tax office, the coffee stall, Mexico, "On the Esplanade," "The Boarding House," and in their own special "tabs," and in one and all they give of their best. They have a style quite their own, and their method, if sometimes subtle, is always effective. They had the audience on Monday in very merry mood all the time they faced the footlights.

No less successful, although in a different line, were the Nine Elliott Serenaders. There is a distinctive charm about each of their scenas, particularly "A Night In Venice," which aroused considerable enthusiasm on Monday. Not only are they keen and clever musicians, but expert showmen and showwomen. They introduced, on Monday, what was to us a new speciality into their act. The comedy dance by two of the male members is well worthy of a place in one of the most artistic shows we know.

Mr. Jeffrey Piddock is a capital vocalist and light comedian. He sings and dances various numbers in fine style, and joins Miss Paula Hayden, a delightful singer, in duets, notably the "Love Ballad" in the Mexican scena. In this latter, McGregor and Hood cause roars of laughter with interruptions from the audience, and Mr. Stan Dale plays up to them well from the stage. He is a success throughout, and so is a pretty soubrette, Miss Florence Lenna, who sings and dances, particularly the piquant "Oh! Georgie" number, in fascinating style. Miss Olive Varley, Mr. Jimmy Savona, Mr. George Newbold and Mr. Tom Varley, play other parts well, the cast being completed by Jessie Ruddock's Girls, who score in chorus and specialities. Mr. Bertram Baster is the popular local manager.

"The Villagers," Waltham.

Our imperial visiter was down a week or two ago selecting the newest numbers for the "Villagers" concert party. They have started their winter season and are booked in October and November.

"Do As You Please."

Tony Gerrard caused no end of fun last week at the Bow Palace, where he sponsored a "do as you please" competition. We are not in favour of this, as a custom, though it must be admitted that occasionally a "discovery" is made, and it is also in this way possible to gauge the taste of a cinema audience for variety. Tony starts on the McNaghten Tour in a month's time.

Jimmy James' West End Hit.

Jimmy James in his sketches in the "Victoria Vanities," has proved a laughing hit, and just as successful in West End revue as in the music halls all over the country. Eminent critics in many papers have "discovered" his possibilities.

"IT'S A BOY."

AT BIRMINGHAM.

Farce in Three Acts, by Austin Melford, presented by Leslie Henson and Firth Shephard, and produced by Leslie Henson and Austin Melford, at Birmingham Theatre Royal on Monday, September 22.

Mary Leake	Vesta Sylva
Peters (a maid)	Muriel Montrose
Dudley Leake	Austin Melford
James Skippett	Leslie Henson
Mrs. Bogle	Connie Ediss
Eustace Bogle	Henry Crocker
Anita Gunn	Marjorie Brooks
Joe Piper	Sydney Howard

This is a hilariously amusing farce, with much good dialogue to commend it, from beginning to end. The action takes place throughout in the lounge of Dudley Leake's flat, which is tastefully done in the modern style, and forms a pleasant background for the domestic problems, deceptions and substitutions which revolve round the fact that Leake first married his housekeeper to save her good name before she died three days later. As recompense for nominally fathering the woman's grown-up child he received certain provision which carried him through his student days until he became an architect.

Now Dudley was celebrating the first anniversary of his second marriage to a charming girl when his father and mother-in-law decided to visit them. They happened to travel with a strangely obnoxious race-course fellow who turned out to be Dudley's acquired son. In order to avoid his in-laws, Dudley was persuaded by Skippett (member of a firm of solicitors whose appelation ends "and How") to plead a dinner engagement to meet a celebrated novelist, John Tempest, a book by whom had been an anniversary present for his wife. But who should also unexpectedly turn up but John Tempest (otherwise Anita Gunn in private life) herself. And so the fun begins. Both conspirators give different descriptions of the authoress, believing her to be a man. The arrival of Joe Piper, the son of mature years, adds to the complications and subterfuges necessary to keep up the deception.

Then when the tale is partly unfolded the womenfolk expect a new-born babe, and gifts which have been bought in unintelligent anticipation of a real grandson are joyfully unpacked. Imagine the suspense and collapse of the same womenfolk when Joe enters in woolies and with a hoop, especially in the ample proportions of Sydney Howard. Eventually Anita tackles Skippett and warns him that the author is a woman. "Then we'll find a woman" he replies cocksurely. And lo and behold, there appears Leslie Henson himself as a very modernly dressed authoress who has to talk about books he has never read.

Presently enters Joe, who has, by mistake, been told that he must impersonate the authoress. And he might have been taken for Marie Corelli in a crimson velveteen gown of sweeping proportions. Subsequently there is another amusing episode in which Sydney Howard and Leslie Henson discuss the will of the former's mother. Leslie Henson as the lawyer explaining what a will is, what time the pair are gradually becoming inebriated over whisky and milk, provides a capital skit.

Ultimately, it leaks out that Dudley's father-in-law is the actual father of Joe, who, as an infant, had been brought to the bride's house on her wedding day as a present.

The production went with a snap. Mr. Leslie Henson was full of pep, and in gesture and facial expression showed what an admirable comedian he is. Mr. Austin Melford acted the distraught husband with conviction. Miss Connie Ediss imparted much quiet humour to a matronly part and Miss Marjorie Brooks, as the modern worldly novelist of sex appeal, gave an intriguing and agreeable interpretation of Anita Gunn. Mr. Sydney Howard, as Joe Piper, music-hall artist and race course tipster or something of the sort, but simple withal and a real creature of farce, carried his part through well and with a sense of character; while Miss Muriel Montrose made a pert maid and Mr. Henry Crocker did the best possible in the quiet rôle of the discovered father of the cause of the bother.

BERT PLATT
"The House that Jack Built"
Sept. 22—EMPIRE, FINSBURY PARK
Sept. 29—EMPIRE, BIRMINGHAM

KONDO & HANAKO
in "VICTORIA VANITIES"
at VICTORIA PALACE

VICTORIA and ALFRED
BYRON and BYRON
IN "LAUGHS."
Sept. 22, HOLBORN EMPIRE. Sept. 29, EMPRESS, BRIXTON.

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THE REALM OF MUSIC.

By L. HENDERSON WILLIAMS.

KODALY'S "SUMMER EVENING."

Kodaly writes music so musically that one is never in doubt as to its meaning or purpose. His "Summer Evening," performed for the first time in England on Tuesday, the 16th, is charming. Neither predominantly intellectual nor emotional, it is satisfying in both aspects; not programme music, nor so objectively "abstract" as to be removed from common comprehension; blending harmony and counterpoint in its finely woven, thin texture it suggests an innately pastoral atmosphere in the turn of its cadences and in the constant use of the English norn to voice them. I hope we shall hear it again. Like Sibelius, Kodaly has music in his veins: he can afford to despise cleverness.

Almost as much of a novelty and preceding it in the programme was the Sibelius Violin Concerto. This, an opus 47, belongs to the period when he appreciated beauty more sensuously than in the recent works. The Concerto is the product of an age of faith in humanity—graceful, romantic; a startling contrast to the stark but none the less real beauty of "Tapiola." It was most effectively played by Arthur Catterall, who was fully equal to its technical exactions and interpreted it with delicacy and restraint.

Sir Henry Wood is particularly successful in his reading of Tchaikovsky, and the orchestra seconded him nobly in the Sixth Symphony. It was a notable performance, an outstanding thing being the polished playing of the 'cellos in the second movement. One always listens with pleasure to the rich voice and sensitive singing of Miss Marian Anderson; she sang Debussy's "*Air de Lia*" very acceptably.

MYRA HESS.

I do not know any feminine pianiste who can produce such powerful and at the same time musical tone as Myra Hess. She played Brahms' D minor Piano Concerto on Wednesday night in heroic style, with virile breadth of conception and magnificent competency. The Concerto calls for just that type of performance, particularly the first movement, so ruggedly tragic in mood. The *Adagio*, with its contrastingly reserved statement, drew the last refinement in *pianissimo* from the orchestra, which permitted a like delicacy to Miss Hess; the *Rondo* had due brilliancy and crispness. She was heard in the second half of the programme in music by Granados and Albeniz, further delighting her large audience.

The Variations on a Theme of Haydn opened the concert, and the centre-piece was the Second Symphony. The orchestra is never so much at home with Brahms as with Tchaikovsky and the music is not, apparently, as congenial to Sir Henry. At all events, one was not quite in accord with his reading of the Symphony. The adopted pace was just a shade too slow to give vitality to the *Allegro non troppo* (a fraction makes such a difference) and especially to the *Allegretto grazioso*, which was also a little uncertain in gait. We got the bare bones of the work, but not much more. At the same time one has to take into consideration that a fresh symphony every night is heavy going for everybody concerned, in addition to their other responsibilities. But we hope the symphony playing in the forthcoming series will be more polished. Rimsky-Korsakov's Spanish Capriccio and Humperdinck's "Hansel and Gretel" Overture aerated the atmosphere in Part II.

BRITISH COMPOSERS' NIGHT.

The programme on Thursday covered an interesting field. William Wallace's Symphonic Poem, "Villon," was what Miss Sackville West has so neatly taught us to regard as Edwardian. It was typical of Arthur Symons' view-point in his earlier writings of a pre-war artistic mentality; a state preoccupied with the fascinations of what it called "sin." Villon, in those days, was a dear discovery. With a natural swing of the pendulum we seem in these days to be seeking virtue: a positive dynamic, not a negative virtue. This was expressed in Mr. Bliss's "Serenade." If his lover was not convincing as such, he was as certainly not a sensualist. I had not heard the "Serenade" on its first performance and, frankly, it disappointed me. It is a falling off from the "Pastoral" for it substitutes craftsmanship for spontaneity. In the Two-piano Concerto we were content to admire ingenuity linked with wholesome energy; but in a work avowedly dealing with love, ingenuity does not vitalise. Mr. Roy Henderson sang the vocal sections in a manner calculated to bring out their best points, and the Spenserian sonnet, "Fair is my Love," was very nearly satisfactory.

Elgar's "Falstaff" does not, I think, date. It is still as enjoyable as when he wrote it. There is real blood in Elgar's veins, not the unanalysable fluid that seems to support life amongst the post-war composers. This is Edwardian again, perhaps; but Elgar brings an individuality that Wallace misses. At any rate, one listened easily, with natural continuity of interest, whilst it needed sustained effort to keep attention fixed on Bliss's "Serenade."

We were offered two facets of Holst's personality in the Concerto for Two Violins and the Ballet from *The Perfect Fool*. What a contrast! There is something titanic in the mental scope of that small, grey, retiring man from whose face life is oddly withdrawn at the more intense moments of inward incandescence. Few have equal power of being eloquent in common terms and in the fourth-dimensional language of the visionary; Holst unites these dissimilar capacities. This Concerto is like no other work. It is impossible to describe its effect: technical analysis leaves out the peculiar artistic quality that holds interest and evokes in the mind a strange sublimated emotion. And performance is indissolubly associated with the d'Aranyi sisters, they are the ideal interpreters. *The Perfect Fool* is just as excellent stuff on its own plane. Its easy approach must have been welcome to many listeners excluded by nature from intimacy with the Concerto. Both Holst and Bliss are thoroughly competent conductors. German's dances from his music to "Henry VIII." and Vaughan Williams's Overture, "The Wasps," are deservedly popular in the good sense of the word, and they rounded a programme that gave a very interesting survey of a section of English creative life.

ELGAR'S NEW MARCH.

Why, one wonders, did Sir Edward break his long silence with a Military March? It is the fifth, of course, of the projected set of six, and the probabilities are that now we shall have the group completed. But why, in these days, be moved to write Military Marches? That, however, is not our business at the moment: it is to congratulate him on having written one so well in keeping with his own tradition and with its brothers. Both in harmony and scoring it is of true lineage and his sense of orchestration is as fine as ever.

Sir Henry Wood obtained a notably fine performance of "Don Juan," Strauss's richest and most characteristic symphonic work. Amongst the occasional solos the first oboe's playing of Donna Anna's theme stood out for delicacy and well-judged tone. Cesar Franck was well represented by his "*Le Chasseur Maudit*" and the Symphonic Variations, in which Irene Scharrer was the pianist. The music was congenial to her and she rendered it with eloquent touch and tone. Weber, Grieg, Tchaikovsky and Berlioz were also represented. Miss Gladys Ripley's singing of Giordani's "*Caro mio ben*" was in excellent taste and her full agreeably-toned voice is being trained to the best advantage. Mr. John Collison has his tenor well in hand.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Queen's Hall: 8, Bach Concert. Wigmore: 8.30, Egerton Tidmarsh, pianist.

Thurs., 25th.—Queen's: 8, British Composers' Night. Wigmore: 8.30, Concert by Emmy Heer (soprano), Else Jennewein (violin), Eugen Weigele (violin) and Paul Schwob (piano).

Fri., 26th.—Queen's: 8, Beethoven Concert.

Sat., 27th.—Queen's: 3, British Women's Symphony Orchestra. Wigmore: 3, Moiseiwitsch. Queen's: 8, Popular programme.

Tues., 30th.—Queen's: 8, First Performance of Arthur Shepherd's "Horizons" for orchestra. Wigmore: 8.30, Song Recital by Ida Geddes.

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S.P. 11

Stage Golfing Dinner.

The annual dinner of the Stage Golfing Society is to take place at the Savoy Hotel on Sunday, November 2nd. Leslie Henson, the President, will be in the chair, supported by the Captain, Basil Foster. Edgar Wallace is to propose the health of the guests. The entertainment which will follow is being organised by Mr. R. H. Gillespie.

Theatre Guild Gambol.

The Everyman Theatre Guild is busily preparing for its first Sunday production, planned for September 28th and called "The Everyman Theatre Guild Gambol." Taken from the famous Lamb's Club Gambols, which shook New York with laughter, the Everyman Theatre Guild hopes, by providing a light but stimulating fare, to break new ground in Sunday entertainment. Among the gamboleers will be found Harold Scott, Wallace Everett, Denys Blakelock, Harold Bigge, Margaret Yarde and Elsa Lanchester.

Theatre Royal, Drury Lane, Ltd.

The thirty-tnird Ordinary General Meeting of the shareholders of the Theatre Royal, Drury Lane, Ltd., will be held at the Theatre, on Friday, at 12 o'clock noon. The net profit for the year ended June 30, 1930, amounted to £17,079 7s. 8d., which, with the balance from last year's account, makes £28,332 13s. 11d. The directors recommend payment of a dividend of 10 per cent. and a bonus of 2½ per cent. (less income tax at 4/6), leaving £12,707 13s. 11d. to be carried forward.

Whitehall Theatre Opening.

Mr. Walter Hackett hopes that many celebrities who are intimately connected with London will be present at the opening of the Whitehall Theatre on Monday evening. There is ample parking accommodation within a few yards of the theatre. "The Way to Treat a Woman" will celebrate its 125th performance at the opening of the Whitehall.

"Private Lives."

The curtain will rise at 8.15 this (Wednesday) evening for the first performance of "Private Lives" at the Phoenix Theatre, where Charles B Cochran will present Gertrude Lawrence and Noel Coward in the latter's new play. Miss Adrianne Allen, Mr. Laurence Olivier and Miss Everley Gregg are the other members of the cast.

"Leave It To Psmith."

The story of "Leave It To Psmith," due at the Shaftesbury Theatre on Monday, follows very closely P. G. Wodehouse's novel of the same name. The part of the irresponsible Psmith—the "p" is silent—will be played by Basil Foster, and Olive Blakeney and Aubrey Mather will be seen as a pair of crooks. Clive Currie is again an Earl with Reginald Gardiner as his "priceless idiot" of a son. Jack Lambert, the young Scottish actor, has an important part, whilst the familiar Wodehouse character, the "efficient Baxter," will be played by Edward Chapman.

Grafton Theatre.

The company taking part in the new variety programme which reopens the Grafton Theatre on Wednesday next will include Judith Wogan, Selma vas Diaz, Rosalind Patrick, Ann Clark, Catherine Ferraz, Nancy Scott, Thalia Fisher White, Reginald Beckwith, F. Van Hengelaar, Archie Harradine, Alan Wheatley, Arthur Young, Oliver Reynolds and Geoffrey Dunn.

The principal items are "Man in Cage," an ironic opera with jazz music, by Geoffrey Dunn and Herbert Murrill; "Switchboard Symphony," by F. Van Hengelaar; "White Mask," a burlesque ballet arranged by Penelope Spencer; "The Man Born to be Hanged," by Richard Hughes (produced by Tyrone Guthrie); "The Man in the Cab," by Ferenc Molnar; and "The Lady's Maid," by Katharine Mansfield.

"Topaze."

After a week at Glasgow, where it was produced on Monday, and, according to our correspondent, won an immediate success, "Topaze" goes next Monday to the Empire, Southampton, and comes to the New Theatre on October 8th. Delysia is supported by Raymond Massey, Frank Cellier, Frederick Lloyd, Sebastian Smith, Donald Wolfit, William Home, Gatenby Bell, Marcus Barron, Martita Hunt, Rita Page, Nancy Barnett and Betty Astell, and, in addition, there are twelve young actors as pupils of the school, in which the first act takes place.

"Ever Green" in Preparation.

Charles B. Cochran has taken the Alexandra Palace Theatre for next week for rehearsals of "Ever Green." The costume parades will be held there and all properties and accessories assembled, while dancing rehearsals will take place in one part of the building and dialogue rehearsals in another. The whole company and staff, numbering nearly 200, will be conveyed by motor charabancs every morning and remain there all day. The following week they go to Glasgow, where the King's Theatre will be closed for a whole week for rehearsals, prior to opening on the 13th.

The Lyric, Hammersmith.

Sir Nigel Playfair's production of "The Importance of Being Earnest," at the Lyric Theatre, Hammersmith, will be withdrawn on Monday, October 6th, and will be succeeded on Thursday, October 9th by Dryden's comedy, "Marriage à la Mode," no public production of which has been given in London for many years. The cast will include Mr. Herbert Waring, Mr. Glen Byam Shaw, Mr. George Hayes, Miss Athene Seyler, Miss Adele Dixon, Miss Angela Baddeley, and Miss Iris Baker.

Embassy Theatre.

On Monday next the Embassy Players will appear in their first revival of W. Somerset Maughan's comedy, "Home and Beauty," which ran at the Playhouse for 235 performances in 1919, when Miss Gladys Cooper created the rôle of Victoria—described by the author as "a dear little thing," and the late Sir Charles Hawtrey created that of William, described by the author as "a hero." Miss Cooper's part will be played at the Embassy by Miss Joyce Bland and that of Sir Charles by Mr. A. R. Whatmore, who will then make his first appearance as actor with the Embassy Repertory Players.

Repertory Players.

Iris Hoey will play the lead in Jose Levy's adaptation of "The Queen Bee," from the French of Andre Antoine, which the Repertory Players present at the Savoy on Sunday next. The play opens in a churchyard, with three men rising from tombs to exchange reminiscences. These parts will be played by Frederick Leister, Richard Gray and Maurice Evans.

Cosmopolitan Theatre.

Mr. J. T. Grein will open his autumn Cosmopolitan Theatre season on Sunday next with a triple bill of French plays, entitled "Le Vaise Humaine," by Jean Cocteau, "L'Occasion," by Jacques Normand and Georges Rivollet, and "Devant la Porte" by Henri Duvernois. The first of these plays is a monologue that was created last February by Mlle. Berthe Revy at the Comédie Française and will now be interpreted by Miss Barabara Couper.

That talented young actress, Miss Celia Johnson, will play in "L'Occasion," in which she will be partnered by Guy Pelham Boulton. It will be remembered that Miss Johnson played for the Cosmopolitan Theatre in Phèdre last March, when Miss Sybil Thorndike accomplished the unique feat of playing the name part twice in one day. In "Devant la Porte," Austin Trevor will take the principal part. The production is in the hands of Mlle. Alice Gachet.

Francis Laidler's Enterprises.

Mr. Francis Laidler has returned to Bradford after his visit to London, where he had been completing bookings for the present season and also for the opening of 1931. Mr. Laidler is of opinion that the right material is now coming along. There are now more new theatrical successes in London than for a long time past, all of which will in due course be booked either at the Bradford Alhambra or Prince's Theatre.

At the Bradford Alhambra future bookings include Jack Hylton and his band, "The Desert Song," Mme. Pavlova, "That's a Good Girl," the Carl Rosa Opera Company, "The Co-Optimists," Paul Robeson, the D'Oyly Carte Opera Company, "Tout Paris," and Layton and Johnstone. Francis Laidler's revue successes, "Alive and Kicking," and "The Reply to the Talkies," both of which were originally produced in Bradford in July last, and have since played to splendid business at all the principal variety theatres in London and the provinces.

On Christmas Eve at the Bradford Alhambra, Mr. Laidler will stage his last season's Leeds pantomime success, "Mother Goose," with identically the same cast, including Norah Blaney as principal boy, and George Lacey, an enormous chorus, and a full Flying Ballet.

"Love Lies" is booked to open at the Bradford Prince's Theatre at Christmas for a season of three weeks, to be followed by "The Apple Cart," "Dear Love," "The Man in Possession," Henry Edwards and Chrissie White, "Suspense," "Darling I Love You," "By Candlelight," "Martha and Mary," Sir John Martin Harvey, "Almost a Honeymoon," "Traffic," etc.

At Christmas, in addition to the pantomime at the Bradford Alhambra, Mr. Laidler has resident pantomimes at the Theatre Royal, Leeds, with Cora Goffin as the principal boy; at the Theatre Royal, Nottingham, and at the Empire Theatre, Sheffield.

"The Outsider."

Barry O'Brien will present a revival of Dorothy Brandon's successful play, "The Outsider," at the Apollo Theatre on Friday, October 3rd. The cast will include Norman McKinnel and Isobel Elsom in the part in which she made such a great success at the St. James's when the play was first produced.

"The Swan" Century.

The one hundredth performance of "The Swan" will be reached to-day (Wednesday) at the St. James's, where matinées will be given in future on Wednesdays and Saturdays, beginning next Saturday.

"The Breadwinner."

Prior to production at the Vaudeville Theatre on Tuesday next, Somerset Maughan's new three-act comedy, "The Breadwinner," is dividing this week between the Devonshire Park Theatre, Eastbourne, and the Pleasure Gardens Theatre, Folkestone, playing for three nights in each town in the order named. Mr. Ronald Squire and Miss Marie Lohr appear in the leading rôles, supported by Mr. Evelyn Roberts, Miss Peggy Ashcroft, Mr. Jack Hawkins, Mr. William Fox, Miss Margaret Hood and Miss Dorothy Dix. Mr. Athole Stewart will be responsible for the production, the action of which transpires in a drawing-room at Golders Green.

During the temporary indisposition of Mr. C. H. Brown, the acting manager for Messrs. J. and R. Gatti at the Vaudeville Theatre, Mr. O. D. Harris will act in his place.

Little Theatre.

The 100th performance of the present revival of "Jealousy" takes place on September 29th.

Matheson Lang's First "Talkie."

"The Chinese Bungalow," Matheson Lang's first "talkie," will be trade shown at the New Gallery on Friday.

Mr. Ernest Lofthouse.

Mr. Ernest Lofthouse has just concluded the season as acting-manager at the Knightstone Pavilion, Weston-super-Mare, and has been engaged by Mr. Arthur Gibbons as business manager for his repertory company at the Theatre Royal, Windsor.

"TOPAZE."

AT GLASGOW.

Comedy, in Three Acts, by Marcel Pagnol, English version by Benn Levy, presented by the Daniel Mayer Co., with the Shubert Corporation, at the King's Theatre, Glasgow, on Monday, September 22nd. Produced by Reginald Denham. Scenery designed by Aubrey Hammond.

Topaze ..... Raymond Massey
Ernestine Muche ..... Rita Page
Mons. Oscar Muche .... Frederick Lloyd
Tamise ..... Sebastian Smith
Le Ribouchon ..... Gatenby Bell
Suzy Courtois ..... Alice Delysia
Baroness Pitart-Vergniolles ... Martita Hunt
Mons. Regis Castel-Benac ... Frank Cellier
A Butler ..... William Home
Mons. Roger de Berville ... Donald Wolfit
A Typist ..... Nancy Barnett
A Gendarme ..... William Home
Another Typist ..... Betty Astell
A Venerable Old Man... Marcus Barron

"Topaze" comes to Glasgow with a reputation for international success—success that it is certain to repeat here and, later on, in London. Benn Levy's English version preserves both the satirical humour and the essentially French atmosphere of M. Pagnol's comedy. For once one does not have the impression that the original play was really more amusing than the adaptation.

The Topaze of the title is a shy, credulous schoolmaster in a French town. A rigidly honest and simple person, his quiet, very humdrum life comes to a crisis when he refuses to give a good report about a stupid pupil. The boy's parents are influential and wealthy, and Topaze is dismissed. While searching for a new post, he becomes the dupe of a "crooked" financier, who uses him to carry out gigantic frauds on the public. Topaze the teacher, becomes Topaze the pupil. He learns his master's tricks so well that in the end he becomes a far cleverer trickster than the man who first initiated him into the art of swindling.

The author's theory that dishonesty is the best policy is worked out in a series of unusually amusing situations, two of the funniest being when Topaze is endeavouring to teach his unruly pupils the elements of philosophy and, later in the play, when he suspects that he is to be arrested for his financial operations. The dialogue throughout sparkles with satirical wit and observation. "Topaze" is, in fact, something entirely new in comedies.

The play is superbly acted an produced. Raymond Massey, an actor new to Glasgow audiences, made an immediate success as Topaze. His gradual transformation from awkward schoolmaster to prosperous, self-assured rogue is a brilliant piece of comedy acting. Admirable, also, is Alice Delysia as Suzy Courtois, the fascinating woman who plays a big part in Topaze's development. This clever French comedienne has a part worthy—in quality, if not in length—of her *chic*, subtle personality and her infinitely-polished style of comedy.

Frank Cellier gives an immensely-funny performance as Castel-Benac, the urbane, unctuous financier. Clever individual performances come from Martita Hunt, Rita Page, Frederick Lloyd, Marcus Barron, Sebastian Smith, and others, but Reginald Denham, the producer, must be congratulated on the crisp, effective team-work of the whole company.

The play is beautifully staged, with some clever and highly-original settings designed by Aubrey Hammond.

Notice of Removal.

The offices of W. and F. Film Service, Ltd., will be removed from Friday, September 26th, to Film House, Wardour-street, W.1.

"MONSIEUR BROTONNEAU."

AT THE ARTS.

A Comedy in Three Acts, adapted by Ruth Chatterton from the French of Robert de Flers and G. A. de Caillavet. Presented by the Arts Theatre Club at the Arts Theatre, on Wednesday, September 17, 1930.

Honoré ..... Drelincourt Odlum
Fridel ..... Humphrey Morton
Louise Gervais ... Beatrix Thompson
Jacques Herrer ..... Kim Peacock
William Herrer ..... Ralph Truman
Baron de Berville ..... Charles Quartermaine
Monsieur Brotonneau ... Ivor Barnard
Lardier ..... Carleton Hobbs
Madame Brotonneau... Daisy Markham
Céleste ..... Louie Wright

Producer, George de Warfaz.

It looks at first as if we are about to be entertained by a study of a human oddity. For twenty-five years Monsieur Brotonneau has arrived at the Bank punctually on the stroke of nine, never a minute before or after. The curtain rises a few moments before that hour; the clock strikes—and no Monsieur Brotonneau! In the ferment in which the Bank is thrown by his failure to appear as usual, we glimpse all that the gentleman's life has been for the last quarter of a century; ordered, precise and regular. And when, at a quarter past nine, he arrives at last, we find him just as we expected him to be, one of those quiet, unassuming, unspectacular little men chiefly responsible for the smooth working of any organisation. Stifling the unrest which evidently possesses him, he begins on the routine of the day. Then, ceremoniously donning a pair of gloves, he summons the partners in the Bank to explain to them the cause of his lateness. His wife has deceived him—at a quarter past eight that morning. Was ever a husband deceived before at such an hour?

All this is told lightly and wittily. But when next the French authors commence to philosophise and sentimentalise over their theme, either they are not so successful or else much of their intention has escaped in translation. The play loses its gay momentum, and only perks up again at intervals when the authors lay aside their more serious preoccupations in favour of their native sense of fun.

Louise Gervais, a pretty girl who works in the Bank, is the only person who does not enjoy poor Brotonneau's discomfiture. He fancies at first that she pities him, then is amazed to find that she admires him and actually loves him. The unfortunate little man now discovers that it is impossible to behave sensibly and humanly in this world without being misunderstood and villified. His wife had deceived him. Very well, if she preferred another man to himself, let her go to him. He rejected with scorn all high-flown talk about settling the affair "as gentlemen" with pistols. Louise loves him, he loves her. Therefore they live together an idyllic life. Next his wife is thrown out into the street by her worthless lover. She comes to him in distress, and he gives her shelter in two little rooms at the top of his home. Louise and Brotonneau, with Madame as an occasional visitor, are perfectly happy. But in the world it is customary to conceal either your wife or your mistress, so Monsieur Brotonneau, for the sake of appearances, with which is wrapped the interests of the Bank, has to let Louise go. The end of the play, with Brotonneau going back to his old unexciting life, symbolised by a tattered dressing-gown, while his wife—who, now that the gracious influence of Louise has departed, reverts to her former cankered nature — rushes screaming from the room to upbraid the servant, might be the result of an unsuccessful collaboration between Ibsen, Strindberg and Sir James Barrie. The gaiety and sparkle of the first act now seem to belong to another occasion.

Mr. Ivor Barnard, as Brotonneau, was equally successful during the character's farcical and sentimental interludes; that he failed to join the two sides together was probably some fault of the play itself or the translation. Miss Beatrix Thompson, as Louise, mingled laughter and tears most effectively; we always knew her to be an actress of considerable emotional powers, and here she revealed a pronounced gift for comedy as well. Mr. Ralph Truman suggested perfectly both the appearance and the mental outlook of a typically rational *boulevardier*; and clever work came also from Mr. Drelincourt Odlum as an elderly clerk. Mr. Charles Quartermaine, as the empty-headed, pretentious and aristocratic lover of Brotonneau's wife, strutted about divertingly in his self-made atmosphere of stupidity and conceit, and Miss Daisy Markham, as Madame herself, alternately shrilled and cringed in an amusing fashion. Mr. Carleton Hobbs, in a most extraordinary make-up, created a great deal of laughter, and two characters whose purposes in the play we failed to see, were made worth while by the clever playing of Mr. Humphrey Morton and Mr. Kim Peacock. Miss Louie Wright filled in a small part very capably.

We have a feeling that the play's most amusing moments owe a great deal to the lively production given it by Mr. George de Warfaz.

"THE FAR-OFF HILLS."

TRANSFERRED TO CRITERION.

Patrick Clancy ..... Fred O'Donovan
Marian ..... Natalie Moya
Dorothea (Ducky) ... Joyce Chancellor
Anna (Pet) ..... Helena Pickard
Oliver O'Shaughnessy... J. A. O'Rourke
Dick Delany ..... Harry Hutchinson
Susan Tynan ..... Kathleen Draco
Pierce Hegarty ..... E. J. Kennedy
Harold Mahony ..... Tony Quinn
Ellen Nolan ..... Una O'Connor

After three successful weeks at the Everyman Theatre, Mr. Lennox Robinson's very amusing little Irish comedy, "The Far-off Hills," was transferred to the Criterion on Monday. As the play has already been noticed in these columns, it is only necessary to record the enthusiastic reception in the West End. There is one change in the excellent company. Miss Helena Pickard, a charming English actress, joined the Irish Players and gave the impression that she had been playing Irish parts throughout her career. Her accent was authentic and her very attractive personality gave colour and vivaciousness to the part of Pet, whose sister is still delightfully acted by Miss Joyce Chancellor.

"The Far-off Hills" is worth seeing for several reasons, but chiefly perhaps for the performance of Miss Natalie Moya as Marian—a lovely piece of acting. Mr. Fred O'Donovan, as the good-natured Patrick Clancy; Miss Kathleen Draco, as the richly exuberant and refreshingly cheerful Susie and Mr. J. A. O'Rourke and Mr. Harry Hutchinson, as the two bachelor cronies are perfectly cast; and Miss Una O'Connor and Mr. Tony Quinn succeed in getting some character into two farcical parts. Mr. E J. Kennedy makes the most of the masterful Pierce Hegarty.

The play needs polishing up and could be cut with advantage; but it provides a very entertaining evening.

THE STAGE GUILD.

GRAND COUNCIL.

The usual monthly meeting of the Grand Council was held on Tuesday, the 16th, under the chairmanship of Robert Cunningham. Those present included Annie Saker William Devereux, Mrs. Steuart Erskine, Capt. J. E. Harold Terry, Lawrence Hanray, H. A. Saintsbury, Alfred Denville and George C. Kingsbury.

A letter was read from Sir Johnston Forbes-Robertson expressing his thanks in felicitous terms, for being elected President of the Guild for the ensuing year.

The Council were glad to note the influx of new members since the beginning of the Guild year. Suggestions for entertainments to be held during the season were discussed and approved, and plans for some interesting events are to be formulated.

Council Meeting.

At the Council Meeting held on the same day, the following were present: Messrs. Lawrence Hanray (in the chair), Frank Irish, Lawrence J. Lawrence, Robert Speight, Charles R. Stone, F. Joynsen-Powell, Ernest E. Norris, Clarence Blakiston, Edward Beecher, Robert Cunningnam, Tristan Rawson, John R. Collins, George Bishop, Lauderdale Beckett, Ivan Berlyn; Misses Elsie Shelton, Lilian Mason, Kitty Lofting, Christine Silver and Lydia Donovan.

New Members.

Jeanne Heaton, Gordon Sedgwick, Winifred Ward, Clair de la Grange, Bruce Lister, Eric Copley, Ivan Morgan, Marion Marrison, Anne Kasmir, James Fred Schwarz, Rexela Joy and Frank Roy were admitted to membership.

Deaths.

The Council regretted to record the death of Mary Brammer and Valentine Ware.

Agency.

Thirty-seven engagements were made by this department since the last meeting on September 2nd., and the Agency continues to expand.

The section have in hand several cases of members who have claims in respect of contracts. With the assistance of the Hon. Solicitors' advice, in most instances these are settled without recourse to legal action.

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227, HAMMERSMITH RD.	7.50	2/0
KENSINGTON TOWN HALL	7.55	2/0
S. KENSINGTON STN.	8.0	2/0

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TUESDAYS and FRIDAYS.

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CHISLEHURST MEMORIAL	7.50	2/0
BROMLEY, Market Square	8.0	1/6
SHORTLANDS STN. ...	8.5	1/6
BECKENHAM, 54, High St.	8.10	1/6
PENGE, 200, High Street ...	8.15	1/6

SERVICE No. 3:
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EPSOM, 112, High Street ...	8.0	2/0
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SUTTON, Travel Bureau ...	8.14	1/6

SERVICE No. 4:
TUESDAYS and FRIDAYS.

Stopping Places	Time	Return Fare
SURBITON, 37, Brighton Rd. and 4, Claremont Road ...	8.0	2/0
KINGSTON, Bentall's Garage	8.5	2/0
NORBITON, opp. Railway Hotel	8.8	1/6
MALDEN, 6, Malden Road	8.12	1/6
RAYNES PARK, 54, Coombe Lane	8.20	1/6
WIMBLEDON, 85, The Broadway	8.26	1/6

SERVICE No. 5:
TUESDAYS ONLY.

BLACKHEATH, "Sun in the Sands"	7.45	2/0
BLACKHEATH STATION	7.50	2/0
LEWISHAM, 97, High Street	7.55	1/6
LADYWELL, 111, Ladywell Road	7.58	1/6
HONOR OAK PARK, 27, Honor Oak Park	8.2	1/6

SERVICE No. 6:
FRIDAYS ONLY.

RICHMOND STATION ...	7.45	2/0
EAST SHEEN and MORTLAKE, 348, Upper Richmond Road...	7.50	2/0
EAST SHEEN, 118, Upper Richmond Road...	7.53	1/6
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HANDSOME GIGOLO
HAPPY FEET
SITTIN' ON A RAINBOW
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I DON'T WANNA GO HOME
I'VE GOT A FEELING
WAITING FOR THAT THING CALLED HAPPINESS
MY LOVE AFFAIR
THE KING'S HORSES

VALSES

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PRINCESS ELIZABETH
MOLLY
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SILV'RY MOON
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AIN'T IT GREAT TO BE HOME AGAIN?
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NEXT WEEK'S CALLS.

MONDAY, SEPTEMBER 29, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCT. 20, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—"The Naughty Wife," 2nd. "The Girl Friend."
HULL ALEXANDER THEATRE.—"Come to the Fair."
YORK EMPIRE THEATRE.—"Clogs and Togs."

BERNSTEIN THEATRES, LTD.

EAST HAM KINEMA (reh. 10.30).—Mon., Company as booked. Thurs., Company as booked
WEST HAM KINEMA (reh. 10.30).—Mon., Company as booked. Thurs., Company as booked.

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Dot Stephens presents "Sunshine Sally" Revue.
ASHTON - UNDER - LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE. — Ernie Lotinga presents "The Police Force" Revue.
LIVERPOOL PAVILION THEATRE.—Harry Anthony presents "Playthings" Revue
MANCHESTER HULME HIPPODROME.—Nixon Grey, Lena Brown, Harvey & Bain, Jules Cheroy & Lady, Fields & Bass, Tarzan & Lady, Midgie Wood.
MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER METROPOLE THEATRE.—Duggie Ascot presents "Duggie Never Owes" Revue.
MANCHESTER KING'S THEATRE.—W. D. Productions present "This Is Variety."
MANCHESTER OSBORNE THEATRE.—James Brennan presents "Splendour" Revue.
MANCHESTER EMPRESS THEATRE.—Talkies.
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS.—Pictures.
PRESTON ROYAL HIPPODROME.—Murray the Escapologist and Full Variety.
PRESTON KING'S PALACE THEATRE.—Talkies.
SALFORD ROYAL HIPPODROME.—Harry Gilpin presents "Moonbeams of 1930" Revue.

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA THEATRE.—Talkies.
NORWICH THEATRE ROYAL.—"The Calendar."
SWINDON EMPIRE.—"The Blue Train."
WINDSOR THEATRE ROYAL.—Arthur Gibbons Co.

FRED COLLINS' VARIETY AGENCY LTD. DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Scott and Whaley, Dinkie Denton Trio, Jim Jessima and Co., Hal Bryan, Len and Lew, Mary, Teresa Russell.
EDINBURGH THEATRE ROYAL (reh. 12).—Jennie Hartley, Horace Hunter and Lily Hammersley, Gus Fowler, Edith Wilson, Wally Marelly, The Zanfrellas, Lily Long, and company as booked.
GLASGOW METROPOLE (reh. 12).—Kimberley and Page, Ando Family, George Betton, Maggie Maclean, Bond - Rowell, Dorray Sisters and Hilda, and company as booked.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Gertie Gitana, Don Ross and Joy Dean, Jack Grieve, Three Odellys, Ada and Eddie Dargo, Billy Riley, Dora Getchil, Robert Machray and Grace Gallimore, Clown Argo, Hal Wright.

GAUMONT-BRITISH PICTURE CORPORATION, LTD.

BRADFORD NEW VICTORIA (reh. 11).—Week, Follies of 1890.
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Wilson Hallett, Strand and Wells. Thurs., Sammy Shields, Valliere and Page.
CLAPTON RINK (reh. 10.30).—Week, Harry Wulson, Effie and Sylvia.
EAST HAM PREMIER (reh. 11).—Week, Three Virginians, The Brennans.
FINSBURY PARK RINK CINEMA (reh. 10.30).—Week, Chas. H. Allen presents "Youth."
KENNINGTON THEATRE (reh. 11.30).—Mon., Joan and Vallis, Stott and Boom, Christo and Ford.
LUTON PALACE (reh. 11).—Week, Michael Ivan and Partner, Tibor Gomory Trio.
MILE END EMPIRE (reh. 11.30).—Mon., Great Gerrard and Lady, Sterndale, Thurs., Stott and Bloom, Young Stars.
NEW CROSS KINEMA (reh. 11).—Mon., Charteris and Dickson, George Hurd, Thurs., Rudarni Trio, Wilson Hallett.
PECKHAM TOWER (reh. 10.30).—Week, Carlos Ames, Moore and Martin.
PUTNEY HIPPODROME (reh. 11.30).—Mon., Ross and Bradford, Dennis Duo, Valliere and Page, Thurs., Joan and Vallis, Kitson and Mayer, Vernon and Ford.
SHEPHERD'S BUSH PAVILION (reh. 11).—Week, Herbert La Martine and Teddy Sherry with Six Girl Dancers.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Three Royces Eccentricity Boys, Young Stars. Thurs., Great Gerrard and Lady, Sterndale, Ross and Radford.
STRATFORD BROADWAY (reh. 11).—Week, Olsen's Sea Lions, Marie Galdini.
TOTTENHAM PALACE (reh. 11).—Week, Varney and Butt, Stuart and Cameron.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Florrie Forde, Medley and Duprey Bentell and Gould, Cortini, Julian Rose, and company as booked.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"Beauty on Parade."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—De Groot, Digatanos, Payne and Hilliard, Archie Glen, Maidie and Ray, Kamberoff, and company as booked.
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—Will Fyffe, Randolph Sutton, Osborne and Perryer, Geo. Dormonde, Seven Hindustans, Max Miller, Trevor Watkins, Paul Kirkland Syd Royce and Partner.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Houston Sisters, Four Carlos, Robbins Trio, Jack Le Dair, Melford and Dodd, Terina, and company as booked.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—Conway Tearle and Co., Adele Rowland, Howard Rogers, Skeets Martin, Fields and Rossini, Frank Melbourne, and company as booked.
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Wee Georgie Wood, Little Viola and Roses, Wyn and Ivy, Les Athenas, Burns and Allen, Miller and Wilson, and company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—Julian Wylie's Douglas Show, "Happy People."
PENGE EMPIRE (reh. 12) (Flat Pitch).—"The Calendar"
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"Ernie's End."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—Carl Brisson, Nina Doria, Harold Walden, Russell Carr, Fred Culpitt, Austel and Arthur, Stylo, and company as booked.
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"Alive and Kicking," including Jack Edge.
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"Making Whoopee."

HOWARD AND WYNDHAM, LTD.

EDINBURGH KING'S (reh. 11).—Harry Lauder.
EDINBURGH LYCEUM (reh. 11).—Brandon Thomas Repertory Co.
GLASGOW KING'S (reh. 11).—Paul Robeson.
GLASGOW ROYAL (reh. 11).—The Masque Theatre.
LIVERPOOL COURT (reh. 11).—"Miss Adventure."
NEWCASTLE ROYAL (reh. 11).—Sybil Thorndike.

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ALDERSHOT HIPPODROME.—Nat Day's Revue, "Playtime."
KINGSTON EMPIRE.—Speed Productions, Ltd., "Tout Paris" Revue.

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BLACKPOOL.
CENTRAL BEACH PAVILION.—Reg Ewen, E. Atha, Stanley Weightman, Harold Harris, Norman Warwick, Denham Charles, Leslie Atkins, W. L. Somerset, Mabel Allison.
CHINATOWN KIOSK.—Margaret Duke, Winnie Berwick, Jessie Grady.
NORTH PIER KIOSK.—Edna Blacow.
NORTH PIER.—"On with the Show." Cast includes Hal Swain and his Band, Fred Walmsley, Vine and Russell, Maestro Singers, Myrtle Stewart, Maudie Francis, Tom Devine, Trocadero Tiller Girls, Terry's Juveniles.
NORTH PIER. — "Sparklets" Concert Party. Cast includes Charles Hill, Earle Holt, Dora Hulme, Gladys Steele, Alice Ray, Sydney May.
PALACE BALLROOM.—Lawrence Wright's Kiddies' Kabaret.
PROMENADE PAVILION.—Jack Beresford Jack Charman, Stewart Mills, James Sandham, Stan Statham, Bob McLaren, London Garbutt, May Johns, Jimmy Lord.
ROCKLANDS PAVILION.—Tom Carlisle, Thomas Royston, Harold Ridge, Bert Ewin, George Mee, Leslie Whyte, Freda Lee, Jim Carlisle, Charlotte Seed.
UNCLE TOM'S CABIN.—Frank Clark, Tom Yates, Tom Brown, Arthur Tempus, Jack Abbs.

LONDON SYNDICATE HALLS.

(*See page* 13.)

THE MACNAGHTON VAUDEVILLE CIRCUIT, LTD.

BLACKBURN.—Anna Louis Trio, Sam Rayne, Lillian Burgiss, W. C. Barnes, Val Vett, Lewis and Lawn, Robinson and Macken, Clown Decars
BRADFORD.—Randolph Sutton presents "Spare Time."
CARLISLE.—Harry Slingsby presents "Painting the Town Red."
HALIFAX.—T. M. Productions present "Show Life."
HUDDERSFIELD.—Will Murray presents "Casey's Court."
SOUTHAMPTON.—W. H. Treherne presents Bostock's Royal Italian Circus.
WARRINGTON.—Jean Florian, Rosa Trio, Brown and White, Scotch Kelly, Todd and Seltzer, Philip Ward, Jack Stocks, Flying Potters.
(Rehearsals at all Halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

ABERDEEN HIS MAJESTY'S (reh. 11) (Low Pitch).—Macdonald and Young present "Dear Love."
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—"The House that Jack Built." Cast includes George Doonan and Phyllis Bourke.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—"Journey's End."
BLACKPOOL GRAND THEATRE (reh. 11).—"All that Glitters."
BLACKPOOL OPERA HOUSE (reh. 11).—Herbert Clayton presents "Little Tommy Tucker." Cast includes Ivy Tresmand and Gene Gerrard.
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—"Paris and Piccadilly." Cast includes Fred Miller and Jack Stanford.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim presents "Rio Rita." Cast includes Howett Worster, Freddie Forbes and Daisy Elliston.
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song."
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Francis Laidler presents "The Reply to the Talkies."
GATESHEAD EMPIRE (reh. 1).—"The Walls of Jericho."
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—Moss' Empires, Ltd., present A. Julian Wylie Production, "Nippy." Cast includes Binnie Hale, Arthur Riscoe, Debroy Somers and his Band, Clifford Mollison.
GLASGOW EMPIRE.—Theatre closed for rebuilding.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—"The Singing Clown." Cast includes Tom Moss.
HULL PALACE (reh. 1) (Low Pitch).—Macdonald and Young present "Hold Everything." Cast includes Sandy Powell and Lennie Deane.
LEEDS EMPIRE (reh. 1) (Low Pitch).—Jack Hylton and his Band, Frank and Betty Boston, Leon and Lucette, Leslie Sarony.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—"The First Mrs. Fraser." Cast includes Zena Dare.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—"The Co-optimists."
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Sons o' Guns." Cast includes Bobby Howes, Robert, Hale, and Mirielle Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Herbert Clayton and Jack Waller present "Silver Wings." Cast includes Harry Welchman. (Third week.)
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—"The Folies Bergere" Revue. "De La Folie Pure." Cast includes Shaun Glenville and Marika Rokk.
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Will Hay and Co., Lily Morris, The Superb Eight, Johnson Clark, Bennett and Williams, Lew Grade, Somers and Fell, Three Australian Boys.
NEWPORT EMPIRE (reh. 12) (Low Pitch).—Lee Ephraim presents "That's a Good Girl." Cast includes Fred Kitchen and Jenny Dean.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—"Hello! Folks." Cast includes Tommy Handley.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—"Heat Wave." Cast includes Henry Edwards and Chrissie White.
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Denville Players in "The Fake."
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—Macdonald and Young present "The Maid of the Mountains." Cast includes Annie Croft.
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—The Daniel Mayer Company present "Topaze." Cast includes Alice Delysia and Raymond Massey.
SOUTHSEA KING'S THEATRE (reh. 1.30).—"Cape Forlorn." Cast includes Marie Blanche.
SOUTH SHIELDS EMPIRE (reh. 1).—Company as booked.
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—"Peg o' My Heart."
STRATFORD EMPIRE (reh. 1) (Low Pitch).—Macdonald and Young present "Love Lies."
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"What Price the Navy?"
SUNDERLAND THEATRE ROYAL (reh. 1).—"The Law of the Land."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—Chefalo, Bud Ritchie, Mackenzie Reid, Magda-Palermo Lilliputians, The Mid-Air Girls.
VICTORIA PALACE (reh. 11.30).—Jack Taylor presents "The Victoria Vanities."
WEST HARTLEPOOL EMPIRE (reh. 11).—Talbot O'Farrell, The Four Julians, Marie Nyman, Henry Bekker, Christian Sands, Lindores and Corday, Krazi and Nat and Joy Jackley.

R. E. CINEMAS, LTD.

ISLINGTON CARLTON (reh. 11).—The Gladiators, Leo Sax Trio, Torrani.
UPTON PARK CARLTON (reh. 11).—The Carltons, Aubrey and Haye.

STOLL TOUR.

(*See page* 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Tommy Lorne and Elkan Simons' "Laughs."
CLAPHAM GRAND (reh. 12).—Jose Brooks' "Wide-Awake."
CROYDON EMPIRE (reh. 12).—Archie Pitt's "The Revue Shop."
HAMMERSMITH PALACE (reh. 12).—Archie Pitt's "The Show's the Thing."
ILFORD HIPPODROME (reh. 12).—Francis Laidler's "Funny Boy."
ISLINGTON EMPIRE (reh. 12).—Ella Retford, Sam Mayo, Dorrie Dene, Gent Lotto, Syd Roy and Band, Dinks and Trixie, Irene Shamrock and Bert Lee, Anna Rogers, Wright's Circus.
KILBURN EMPIRE (reh. 12).—Fred Duprez in "My Wife's Family."

THEATRE SECURITIES LTD.

Managing Director: Mr. Harry Goodson.
BRISTOL EMPIRE (reh. 1).—"Painted Dolls."
CAMDEN TOWN BEDFORD (reh. 12).—"The Town Show."
DOVER KING'S (reh. 12).—"Speed and Sparkle."

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—"Wife Tamers."
AYR GAIETY (reh. 1) (Flat Pitch).—"The Playbox," including George West.
BATH PALACE (reh. 1).—"On the Road" Revue.
BARROW-IN-FURNESS TIVOLI (reh. 11).—Thos. F. Convery's "Just Plain Folk."
BLACKPOOL PALACE VARIETY THEATRE.—Layton and Johnstone, Mona Grey Tom Fagan, Daisie and Nita Dalton, Clay Keyes, Norman Carroll, Larry Kemble, Mason and Royle, Palace Tiller Girls.
BLACKPOOL GRAND THEATRE.—"All That Glitters."
BLACKPOOL OPERA HOUSE.—"Tommy Tucker."
BLACKPOOL TOWER CIRCUS.—Season Programme.
BOURNEMOUTH PAVILION.—"Simba" Film (with Mr. and Mrs. Martin Johnson).
COVENTRY HIPPODROME (reh. 12).—Horace Goldin, and variety company as booked
DUNDEE VICTORIA (reh. 12).—Ida Molesworth and Templer Powell Company in "White Cargo."
EXETER HIPPODROME.—King and Benson, Dave Lee, Anderson and Nash, Eight Moseley Girls, Aston Bros. and Lady, Four Lovick Jewels.
HEREFORD KEMBLE THEATRE.—"So This Is Love."
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—"The Chinese Bungalow."
NORTHAMPTON NEW THEATRE (reh. 12).—Alfredo and Band.
NORTHAMPTON OPERA HOUSE (reh. 11.30).—Northampton Rep. Players in "Misalliance."
PLYMOUTH PALACE.—Bert Montague's "Sensations of 1930."
POPLAR QUEEN'S (reh. 12).—Ella Shields, Bebe and Austin, Stella Taggart, Leslie and Lestrange, Audery Knight, Du Maite and Denza, Artemus, Christopher and Columbus.
READING PALACE.—"Fine Feathers" Revue.
SHEFFIELD HIPPODROME (reh. 12).—"Le Revue Parisien."
SHOREDITCH "LONDON."—A. C. Astor, Seven De Guise Seymours, Two Hadrians, Iris Olga Four, V. M Gaston, Revene and Norval, Syd Culver and Maggie Dickinson, Norman Burrows, Gatcum and Dawson.
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low Pitch).—"Une Nuit Excitante."
WALHAM GREEN GRANVILLE (reh. 12) (Flat Pitch).—"Something New."

WOOD GREEN EMPIRE.

Jose Collins had an ovation here this week at the head of a strong variety bill, and she enthralled the North London patrons with her glorious voice, which, captivating in its sweetness and purity, appealing in its expression and sincerity, was ideally displayed in the selection of songs she offered. Her glamorous vivid personality held all spellbound.

Clay Keyes' stories, like his juggling feats are excellent, uncommonly neat, and unsually novel. And when he turns from patter to pattering, still with the clubs, on his toes, in a topping step-dance he leaves the spectators gasping. Sam Barton, still in his Bond-street clothes, causes a mirth-quake of laughter in his unavailing attempts to ride that bike of his. His pantomime proclaims him an artist of the first water, whilst his sartorial get-up excites admiration amongst all, especially the ladies. Harry Champion, with his songs about beer, old cigars, old iron, and kindred subjects, is as popular as ever, and shows that he retains the power to offer entertainment which is swallowed readily by the masses. Rob Daymer is a musical clown, whose instrumental work is perfectly interesting from every point of view. Ernest Shannon has one of the best voices we have heard, and demonstrates it to full advantage. His songs, stories and impressions, rendered in faultless style, added to a fine stage presence, brought him a big hand. Cyril and May, with their contrast in songs and ideas, and Betty Hobbs' Superb Eight, a fine-looking troupe of dancers who have been well trained, complete David James' fine bill.

BRITISH and BEST

WINTER 1930-31

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VARIETY IN THE CINEMA.

By VIATOR.

Brixton Astoria.

With a decided drop in the temperature and the usual attractive programme, this now famous hall was literally packed as early as 1.30 on the day I looked in. The first stage turn was in the persons of those clever burlesque dancers, Ivan Bankoff and Beth Cannon. The latter opens clad in a dainty affair of leaf green velvet and tulle frills and does some excellent toe dancing. Her partner then joins her in a very large fur coat and grey top-hat. After shedding these, they give an excellent impression of those so popular exhibition dancers one sees everywhere, but when he gets the lady into a particularly precarious position, he suddenly remembers something else, or is at a loss what to do with her. He finally carries her off in the act of losing his own trousers. He then does a solo dance, afterwards joining the lady in a series of whirlwind turns and somersaults. After the fall of the curtain he is still seen making burlesque speeches and bows to the delight of the audience. Rebla and Co. are the other stage turn this week. Here again there is some excellent fooling and spoof conjuring tricks. Having induced his partner and a member of the audience to lend their bowler hats for a trick, he breaks an egg into each hat and forgets how to finish the trick. Later he juggles most adroitly with a silk hat, billiard cue, balls, etc., while the band makes appropriate noises. He is particularly funny when he starts conjuring with several cigar boxes, and ends by smashing them and hurling them all over the stage.

Streatham Astoria.

A scene of old Holland—gaily dressed girls in pretty Dutch costumes—the clatter of clogs—these are all in Mr. Charles Penley's latest production, "Happy Holland," seen here last week. Little wonder that Streatham folk used to the ordinary stereotype programme were flocking to see this stage show, which could be embodied as the main scene in any big musical production. The Victoria Girls and the Astoria Girls have combined on many occasions, but in this show they are *par excellence*. Welcome, too, are the musical adaptations, and to the strains of such old-time successes as "By the Side of the Zuyder Zee," the ensembles are well arranged. Miss Phyllis Bourke, in captivating Dutch costume, takes a leading part, and in a most coquettish style sings two very tuneful numbers, "I've Fallen In Love" and "My Little Baggy Breeches." There is a real Dutch atmosphere over the whole proceedings, and the plaiting of the Maypole by the Girls is a daintily-danced affair. Introduced into the scena are Gerardo and Adairs, assisted by Shaw Innes and Bakst, and their double and triple whirlwind swings are thrilling to a degree. The ease and grace employed by this wonderful combination with their amazing feats with both girls being tossed from one to another, and even used as a skipping rope, brought thunderous applause from the audience.

Mile End Empire.

The Leo Sax Trio had a big reception from good audiences here last week. Their really brilliant instrumental work, and some smart singing, dancing and patter are strong features of this fine act, which is presented in capital style. I have many times referred to the marvellous juggling turn of George Hurd, and he scored his usual big success here. Haig and Escoe, and Fred Culpitt and Jan Glenroso were in the bill for the other half of last week. This week, the variety turns are Jayson and Jay and Moore and Martin. To-morrow, Three Royces and Fred Brand take their places.

The Kennington.

Eccentricity Boys, Ernest and Len, and Betty Webb are the variety attractions here this week. Last week, Mr. J. Houlihan had four fine acts on the bill. Chas. Robins' dancing was immense. His "sailor" was an excellent terpsichorean effort. Carol and Keen scored with some clever patter and some good harmony, and Peter Fannan, who can always be relied on for laughs, caused hilarious mirth in his "parson" study. The Delfonts' clever dancing in the final item was also loudly applauded.

Shepherd's Bush Pavilion.

The week's attraction in Jack Hart's "flesh-and-blood" programme here is the engagement of E. B. Seever's "Blue Slavonic" Company, which was only recently formed, and has been eagerly snapped up by discerning managements. This Cabaret Company boasts not only one star artist, but more than half-a-dozen, and together they make a commendable whole. It is an inspiring performance indeed, and the stage management enhances the general effect. There is a wealth of dancing in the show such as one does not see always. The bevy of ladies move ever so lightly with their feet that one is whirled away by their graceful charm and lissomness. The Corps de Ballet are seen in a Russian Court dance, snake-like figures in the Egyptian ballet, a whirlwind ensemble by the Hungarian Gipsies, Jean Vadier and Doreen, Don and Dorette all perform specialities worth seeing. Jack Feltham is exceptionally clever at eccentric work. The class of show is exhilariting in the extreme.

Items.

I hear that more of the Gaumont British houses may shortly run variety programmes, and in this connection the following announcement issued by R.K.O. of America is interesting:—Eighty-four consecutive weeks of vaudeville is being booked from coast to coast. The fact is significant since it is the largest and longest route ever possible since the establishment of the R.K.O. vaudeville booking department. Everywhere throughout the country, the opinion is expressed that the sound pictures, when accompanied by R.K.O. vaudeville, present the ideal programme, and many former all-sound theatres will, with the beginning of the new season, add stage personalities to their offerings.

Miss Marie Galdini, the popular vocalist who was such a success at Shepherd's Bush Pavilion recently, opens at the Broadway, Stratford, next Monday.

At the Astoria circuit controlled by Mr. Charles Penley during this week, the programmes are far above the average.

At the Brixton Astoria the talking pictures include Ramon Navarro in "Devil May Care," and Charles Rogers in "Half-Way to Heaven." On the stage there is another of the Astoria presentations entitled "Cocktail Time." It is full to the brim with vim and sparkle, and the artists include the Victoria and Astoria Girls and "Those Four Chaps," with Fred Kitchen and his mammoth dance band and Pattman at the organ.

At the Old Kent-road Astoria the special talking picture for the week is "Rio Rita," the famous musical comedy in colour, with Bebe Daniels and John Boles in the leading rôles. On the stage for this week the artists include Jack Hayes and Jill Jayes with Laura, the stage-struck parrot, the Armour Boys, from "down-under," and Stanelli and Edgar, the famous fiddle fanatics.

At the Streatham Astoria, Mr. Penley is presenting Marylin Miller and Alexander Gray in the famous musical comedy, "Sally." This is all singing and dancing, and is produced in the new colour process. On the same programme, Alice Day appears in "Little Johnnie Jones," while the stage will be occupied by Ann Penn, the world's greatest impressionist, in impersonations of famous stage and music-hall artists. The Astoria orchestra, with Bollington at the organ, will also contribute to the programme.

The circuit controlled by Mr. Penley will be extended on Sept. 29th, by the addition of the Finsbury Park Astoria, which opens on that day with a grand gala performance, in which over two hundred artists will take part.

"THE VICTORIA VANITIES."

Presented and staged by Jack Taylor at the Victoria Palace on Thursday, September 18, 1930.

In this new and glittering entertainment, with which the Victoria Palace reverts once more to a policy of once-nightly shows, we find the exotic and lavish features of the world-famous Parisian revues combined with the familiar traditions of ripe English music-hall humour and that type of neat and drilled dancing which performers from this country and America have made popular wherever they have tapped their pretty feet.

The various spectacles which make up by far the greater part of the programme are conceived on such a stupendous scale—any single one of them might serve adequately as the climax of the average show—that they are inclined to outbalance the other items, and incidentally so accustom our eyes and ears to extravagances of sight and sound that in the end much of their effectiveness is lost. But "The World of Temples," which includes dazzling glimpses of an Egyptian temple, a mosque, a pagoda and a cathedral—all marvels of colouring and grouping—is an original idea well carried out, and provides scope for some graceful and daring dancing by Xenia, Aston and Alvis; "The Tent of Cleopatra" reveals a gorgeously shimmering interior in which the lady, impersonated with dignity by Miss Ivy Wright, sings a duet with a commanding and magnificently vocal Antony in Mr. Oliver Hardwick; and "The Poison of the Borgias" is a grim essay in the horrific which includes an electrifying and most original dance by Mitty and Tillis.

Mr. Jimmy James and Mr. Chick Farr are the principal fun-makers in the show, Mr. James creating a lot of laughter in his monologues and sketches, the most amusing and cleverly-contrived of which is "The Pickpocket"; and Mr. Farr being consistently entertaining with his "silly ass" manner and his shrill and oft-repeated cry of "*What!*"

The Misses Pansy and Vashti Taylor open the show together and, happily, reappear often during the evening to delight us with their abilities as dancers, and as actors in various sketches. Miss Pansy Taylor also has a charming song all to herself in "I'm in Love."

Miss Laurie Devine, in a bizarre episode called "The Amorous Turk," with her graceful movements and breath-taking contortions, happily diverts our attention from an enormous figure of an oriental admirer who, by way of showing his appreciation of her different feats, rolls his eyes and curls his lips in a manner which is slightly more—or less—than human.

The Albertina Rasch Girls, of whose salaries we have heard fabulous reports, prove abundantly that they have more beauty, brains and technical ability than money could ever buy. Mr. Oswald Waller and Mr. James Clarke give excellent support in some of the sketches, and some brilliant juggling is contributed by Hanako and Kondo.

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Madge Elliott

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"FUNNY SIDE UP."

AT SOUTH LONDON PALACE.

The revue policy returns here this week in the booking of Metropolitan Productions' new musical pleasantry, "Funny Side Up," and patrons aver themselves fully satisfied with the plethora of pleasure provided by the skilful caterers of this meaty revue. In the detailed production side of the show, the able hands and brains of Wallace R. Parnell are easily distinguishable, while the corps de ballet is arranged by Fred Dixon. It is undoubtedly a spirited entertainment, of which Mona Vivian and Edward Laurence undertake the chief rôles throughout most of the twenty scenes. Miss Vivian is at all times an accomplished artist and her character work, and especially her fine mimicry, is outstanding. Her versatile dancing is admirable and her generally live manner throughout causes great pleasure to those seeking to dispel the blues.

Edwin Laurence was never better than in his comedy items in this production. He is always a comedian of resource, but his single numbers in this show prove him an artist of spontaneity and versatility. He kept the mirth going at full speed the whole time and obtained the maximum number of laughs possible. Al Marshall creates laughter and appreciation with his agility in several dances in inimitable manner. Robert Layton is distinguished for his fine vocal numbers and he shares in several items successfully. Victor King and Vic Storrey are also useful in several parts, as are Frank Jarvis and Georgina Leopold. Mai and Drina are seen together in some smart dancing excerpts and the Regent Girls are a splendid troupe, who work well in all their scenes and look splendid.

FORTHCOMING EVENTS.

TO-DAY.—"Private Lives," Phœnix.
SEPT. 25th.—"Delilah," Prince of Wales's.
SEPT. 28th.—"Queen Bee" (Repertory Players), Savoy; Triple Bill (Cosmopolitan Theatre), Arts.
SEPT. 29th.—"Home and Beauty," Embassy; "Leave It To Psmith," Shaftesbury; Manchester Shakespeare Festival (3 weeks' season), Opera House, Manchester; Opening of Whitehall Theatre with "The Way to Treat a Woman," transferred from Duke of York's; Re-opening of Maddermarket Theatre ("Hamlet"); "Tommy Tucker," Blackpool.
SEPT. 30th.—"The Bread Winner," Vaudeville.
OCT. 1st.—"Knave and Queen," Ambassadors; "The Passing of the Essenes," Arts; "Unusual Varieties," Grafton.
OCT. 2nd.—"It's a Boy," Strand.
OCT. 3rd.—"The Outsider" (Revival), Apollo.
OCT. 5th.—Green-Room Rag (first of season), Strand; R.A.D.A. Players ("Three's Company"), R.A.D.A. Theatre, Malet-street.
OCT. 6th.—"None So Blind," Grand, Blackpool.
OCT. 13th.—"Rich Man, Poor Man," Embassy.
OCT. 19th.—Green Room Club's Annual Dinner and Dance.
OCT. 20th.—"A Gentleman of the Jewry," Rusholme, Manchester.
OCT. 26th.—"Three Flats," Incorporated Stage Society.

NEW FILMS.

"CASTE."

One fails to see the reason for jerking the story of "Caste," which belongs so definitely to and takes so much of its charm from its original period, from the 'sixties to which it belongs to the years 1914-15. The sentiment belongs entirely to the days of crinolines and well-defined social spheres, and cannot be dressed in modern garb, but in spite of such a serious disability, this film, directed by Mr. Campbell Gullan at the Archibald Nettlefold studios down at Walton and trade-shown at the London Pavilion last week, has a certain leisurely distinction. The action is developed somewhat slowly, and the trend of the story is not very easy to follow at the beginning. But the acting is always distinguished, and once more one is impressed by the enormous amount of only partially-appreciated talent in this direction which we possess in this country. All the people who play in the film are exceptionally good, but one would like to single out for special praise Miss Hermione Baddeley, as the comical and richly-human Polly Eccles. Mr. Ben Field, as the father, and Miss Mabel Terry-Lewis, a most distinguished Marquise de St. Maur.

"Midnight Mystery" is going to be a successful and appealing release because of its story and the excellence of the players. There is a murder plot carefuly introduced and well worked out to the very end. The play is taken from a play and novel, which accounts for the strong story having been well tried. The star cast is headed by Betty Compson, Lowell Sherman and Hugh Trevor, which guarantees the acting as faultless. There is a leavening of comedy by Raymond Hatton. The dialogue is splendid and is well recorded. The photography of the castle and the sea scenes deserve praise.

"MATRIMONIAL PROBLEM."

This is a version of our old friend, "Mr. What's His Name," or something very like it. Seymour Hicks in the stage play was unforgettable as the man who lost his memory and found his wife had married again. Frank Day in the film carries on the good work most admirably. The story itself is extremely farcical and the performers get every inch out of it. The fun is fast and furious and the dialogue is splendidly written. Second to Frank Fay is James Gleason, as the second husband, Lilian Tashman, Florence Eldridge and Beryl Mercer. Photography was good with no exceptional positions. Altogether a roaringly funny production.

"TRUE TO THE NAVY."

Clara Bow was never more alluring than in this new Paramount film. As Ruby Nolan in Solomon Bimberg's store, she has a part in which she revels and a plot in which her work is excellent. Harry Green, as Solomon, is perfect in his character work. Frederick March plays well as "Bull's Eye," the gunner. There is quite a nice love interest and the sailor atmosphere is pleasant. The photography of the rough house scenes is realistic. The whole film is laughable and will, of course, draw on Clara Bow's popularity alone.

"TRUST YOUR WIFE."

"Trust Your Wife," a "talkie" of "The Fall Guy," which played here a few years ago, has improved by being filmed and should be a popular success. Jack Mulhall, Ned Sparks, Mae Clark, Tom Jackson and Ann Brody do good work. Danny and Nifty cause great amusement with their misadventures with bootleggers. The sound is good and photography pleasing. The re-title is a good idea.

"COMMON CLAY."
At the New Gallery.

This film begins sanely and realistically enough with a police raid on a doubtful establishment, and the driving of its curiously-assorted habitués to the lock-up. Among them is a decent young girl of eighteen who in the morning is fined thirty dollars and given some good advice. Repentant, and terrified by her experience, she seeks an honest job, and presently finds herself as a housemaid in the service of one of America's most illustrious families. Her speedy betrayal by the son of the house quickly involves us in a series of well-tried dramatic situations which sweep the film along through a sea of impossibilities, to a hysterical conclusion. No truth can be discovered in its latter phases, but the story never falters nor loses interest, and this film should be one of the successes of the year with average audiences up and down the country. Constance Bennett defines the heroine for us very clearly, and two gems of acting come from players of smaller parts; one, a lawyer of the old downright school, and the other a timid, shrinking old fellow whose character has a thread of purest gold. The pair of them walk off with all the scenes in which they appear, and deserve to star in a film of their own.

BRITISH MOVIETONE.
At the Avenue Pavilion.

The interest of the weekly programmes of pictorial news at this theatre is admirably sustained. A word of praise is due, too, to the selector of the various musical introductions to each feature, which are always apt and heighten the general effect. The chief items last week were an interesting talk from Sir Oliver Lodge, an introduction to the members of the new Canadian Cabinet, and a glimpse of Madame Novello-Davies energetically conducting a class of her "singing-physicals."

Matheson Lang Tour.

London playgoers have their last chance of seeing Mr. Matheson Lang for about a year, this week at King's Theatre, Hammersmith, and next week at Wimbledon, where he is playing in "Jew Suss." He is taking this play on a long provincial tour with many of the original cast, including Joan Maude. Gyles Isham plays "Duke Karl Alexander." Mr. Lang will return to the West End about next autumn in a new play.

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WEDNESDAY, SEPTEMBER 24, 1930.

FOREIGN DOMINATION IN LIGHT MUSIC.

Britain's "Inferiority Complex."

THE head of the Lawrence Wright Music-Publishing Company, well known as the prolific and phenomenally-successful composer of British song-hits, Mr. Horatio Nicholls, has been deploring the development here since the War of an inferiority complex towards America in the matter of popular music. Asked by a representative of the "Daily Express" if British music publishers and orchestra leaders generally were the slaves of America; if they used American popular music in preference to the home-made article; and, finally, if there were sufficient native composers among us to warrant any comparison with the energetically-boosted Americans, he replied to all three questions with an emphatic "Yes." He went on to say that this foreign domination became intensified when the "talkies" first swept the country, and declared that when canned music from abroad arrived, publishers at home here left off worrying themselves about the encouragement of British composers, and delegated to the Americans the task of finding new ideas. They then sank back into the position of middlemen in the business of swamping our public with American hits, and signed contracts which practically assured to Uncle Sam a monopoly in the British market for light music. "Seventy-five per cent. of the broadcasting and performing rights money received on such music goes to America, and fifty per cent. of the mechanical rights," says Mr. Nicholls.

The Americans' Long Start.

NO one who has ears to hear will be able to contradict his statement. American music, we know, is everywhere. But we think he is wrong in attributing so much to the existence of an inferiority complex among our people. In this, as in so many other fields where America has for some years past been supreme, our rivals have had the advantage of a very long start. The modern dance form which is most acceptable to the public came originally from the States. For a time the new vogue swept all before it, and our purveyors of polite little two-steps and waltzes were forgotten. Then our song-writers and band leaders recovering a little, began, rather feebly, we must admit, to copy the style of the American conqueror. This was never very successful, and a real revival in British light music only seemed probable when composers like Mr. Vivian Ellis—who told us some time ago that he began by modelling himself on American lines, but never had a real success until he developed his own style—and orchestral interpreters like Mr. Jack Hylton evolved a personal and distinctive note. This recovery was retarded by the arrival of the "talkies," which let loose on us a further period of intensive plugging of hits bearing the American stamp. We believe, however, that this is fast coming to an end. Mr. Conway Tearle, who recently returned from America, informed the "Era" last week that the denizens of Tin Pan Alley, who, in the hopes of reaping a golden harvest when the talking-picture boon began, set out for California, are now returning home in truck loads, sadly disillusioned. We ourselves have seen the failure of many costly but insanely imitative productions in celluloid of song-and-dance shows; the field in ventures of this kind has been proved to be by no means unlimited; and our own producing companies are entering it in increasing numbers, so that we are likely to hear fewer canned American ditties in the future. The entertainment world has just come through a period of unprecedented convulsions. There are signs of more normal times ahead in which British composers of light music, with an unsurpassed tradition behind them, may once more be expected to assert themselves.

INTERVIEW.

STARS IN DIFFERENT SPHERES.

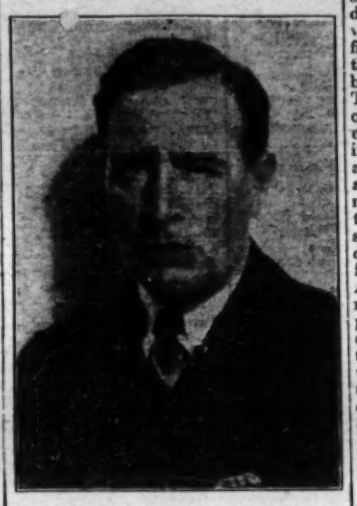
A TALK WITH MR. AND MRS. CONWAY TEARLE.

When I called on them at their Jermyn-street apartment one morning last week, I found Mr. Conway Tearle and his wife (Adele Rowland) both delighted to be in London and pleased that their separate first night ordeals at the Palladium were over. Mrs. Tearle had been successful with a selection of light songs, while her husband had scored a hit in the same programme with a strong dramatic playlet, "The Valiant."

I asked Mrs. Tearle if she had visited this country before and she told me that she had been over here, but never to play, with the exception of appearing in a short screen subject.

An American Headliner.

"My wife is one of the headline attractions in American vaudeville," Mr. Tearle said. "She has also appeared as the star of many musical plays. Her biggest successes were in 'Katinka,' 'The Only Girl,' 'Nobody Home' and 'Irene.' The reason why she did not appear in London



[*Photo: Seely, Los Angeles.*
MR. CONWAY TEARLE.

in the last piece was that she had signed a year's contract to remain in New York, so Miss Edith Day came over to take her place."

"My great stand-bys in musical comedy," Mrs. Tearle remarked, "were the long and successful series of Bolton-Wodehouse-Kern pieces."

I told her that I could never understand why more of these were not produced in London, for they always seemed to me to be ideal combinations of English humour and a very popular type of American music. Guy Bolton, besides being a clever writer of stage plays, is an Englishman, the Wodehouse brand of fun belongs specially to us, and Jerome Kern has a longer record of successes than any living musical comedy composer, yet I believe that only one play by this clever trio has been done here.

Mrs. Tearle agreed with me, and said that another of her favourite and most successful pieces, "Nobody Home," was an Americanised version of the English "Mr. Popple of Ippleton." So that it appears, should she ever wish it, that there is a future for her in musical comedy in this country.

The Music Hall Audience.

"I should like to get back to work where one has to talk and act as well as sing and dance," she said. "With a music hall audience, you must get your effects so quickly and make them forget all that has gone before. Then there is the difficulty of gauging the tastes of your various audiences. Songs are not successful which you thought would be, and *vice versa*. Music-hall audiences are all so different and incalculable. It's hard to find a supply for their demands. Really, before opening in a new country, it would be advisable to spend two or three months studying them."

From Comedy to Tragedy.

"I 'opened cold' at the Palladium," Mr. Tearle put in, "a thing I have never done before. I was in a terrible state for a week. I used to study the audiences from the front, and the nearer the opening approached, the more I dreaded it. It wasn't that they appeared unappreciative, but the play I act in is a one-act tragedy, and it seemed unfair to inflict it on an audience bent on enjoying itself. I had seen there an act which was the funniest thing in a broad way that I have ever come across—Medley and Duprey. And strangely enough, I found I had to follow them last night, and therefore must switch the audience from laughing their heads off to crying their eyes out. However, the orchestra leaders, Mr. Pethers, had the fine idea of playing sixteen bars of Beethoven, which swept away the remaining vestiges of laughter. And at the end we had call after call—from a Monday audience, which I believe is the toughest. The reason I chose this sketch was because I'd seen it played many times in America, and know it is glorious and can't fail. I might have picked on a less expensive vehicle, but I should have been taking a greater risk."

Movie Magnates of Hollywood.

"What are your plans for the future?"

"My movements at the moment are indefinite. All I can say is I may start a tour of the larger cities here. Really I should be back in Hollywood now, making pictures. I just finished two for Warner Brothers before I came over. They are both good I think. One is 'When We Were Twenty-one,' by H. V. Esmond, in which my co-star is Loretta Young, and 'The Woman who Dared,' with Miss Billie Dove."

"You have been kept busy making pictures?"

"More recently I have, but owing to the considered action of managers I was kept out of pictures for three years. I don't want to speak disparagingly of moving picture magnates, but I must say they have no experience of drama. In everything they have to be advised, and advice from other people, no matter how highly it is paid for, is not very satisfactory. From twenty different people you get twenty different opinions. The leading theatrical producers know very definitely what they want, but the great moving picture firms of America are trying to do their best in the face of terrible odds by hiring all their advice second-hand. They don't know what stories to buy or what actors to engage; they don't even know how to utilise the people in their own ranks. Take myself as an instance of the hundreds of people at their very doors whom the film magnates overlooked. Our family, on the distaff side, has been on the stage since 1750, and I think I may claim that the name of Tearle is fairly well known here and in America. But in spite of that, it cost me ten thousand dollars to put on a play right there in Los Angeles to convince those people that I could talk on the stage. They had thought, when silent pictures went out, that there was nothing for me to do. My conviction is that the way things are going now, and unless the business is re-organised, in two years there will be no mor 'talkies' and the stage will occupy the field again."

The Talking Picture Outlook.

"Then the tales of a slump in talking pictures are not exaggerated?"

"It is in a bad way, but it has not floundered yet. I see a great period of retrenchment ahead for it. The industry had the big pull of novelty at first, it seemed to have every advantage on its side, and consequently it banked heavily on success, leaving no margin for possible failure. But now that the novelty is beginning to wear off, they are realising that you can't bring the public in unless they are willing to come. On the legitimate stage, the percentage of successes is about fifteen. And is there any reason why it should be higher in the case of talking pictures? When it is realised that a play can be put on for three or four thousand pounds, whereas a film costs between sixty and eighty thousand, it will be seen that the outlook for 'talkies' is black indeed. You can't keep losing all that money every time you have a failure. And where are all the successes to come from? A combine such as Warner Brothers and First

MISS ADELE ROWLAND.

National has to put out between eighty and a hundred new features each year. The industry seems to have created a demand it cannot supply."

Stage and Screen.

"But will not the business in time evolve its own type of exponents?"

"The talking pictures require a knowledge of stage and screen. It takes years and years of training before one can know anything about the stage and the silent screen is dead. So how are we suddenly going to find people to run the 'talkie' industry? The biggest success in Holywood now is Miss Ruth Chatterton, essentially a product of the theatre, who sank her identity as a stage actress and learned the technique of the screen from the beginning. People like her may in time succeed in bringing the film industry through troublous times. It used to be said that the talking pictures would kill the stage. Now, it seems, the stage has got to save the talking pictures!"

R.C.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to

Gertrude Kingston—Sept. 24.
Leon Quartermaine—Sept. 24.
Ben Greet—Sept. 24.
W. H. Burton—Sept. 24.
Morris Harvey—Sept. 25.
Charles B. Cochran—Sept. 25.
Nellie Lonnen—Sept. 25.
Percival Craig—Sept. 25.
May Parker—Sept. 25.
Odette Tyler—Sept. 25.
Theo Agar—Sept. 25.
Sydney N. Hallows—Sept. 25.
Edmund Gwenn—Sept. 26.
Angelo Asher—Sept. 26.
Dennis Powell—Sept. 26.
David Weir—Sept. 26.
Lena Ashwell—Sept. 26.
Ella Shields—Sept. 28.
Gwendolen Brogden—Sept. 28.
Tom Terriss—Sept. 28.
Fred Russell—Sept. 29.
Lily Morris—Sept. 30.
Maie Hoey—Sept. 30.

ANSWERS TO CORRESPONDENTS

F.W.—"*He Walked in Her Sleep*" *was produced at the Q Theatre, Kew Bridge, on Sept.* 24, 1928. *Mr. John Deverell, Miss Hilda Bruce Potter, Miss Stella Freeman, Mr. Evan Thomas, Miss Barbara Merriman and Mr. Norman Cannon were the players.*

An Oberammergau Debate.

In view of the recent suggestion that the Passion Play should be produced in London, special interest attaches to the discussion organised by the British Drama League to be held in the Theatre of the London School of Economics on Friday, October 3rd, at 8.30 p.m. Sir Philip Ben Greet will be the first speaker. Tickets (price 2/6) may be obtained from the British Drama League, 8, Adelphi-terrace, W.C.2.

BY THE EDITOR.

The New Actress-Manager.

It is remarkable how quickly a real actress can throw off the effects of a big emotional scene. I was very struck the other day when I called at the Prince of Wales' Theatre to see Edith Evans. Just after I arrived there was a terrific heart-rending shriek from the stage. It was Delilah's agonised cry when she finds that Samson, the man she has betrayed, has been blinded by the Philistines. A few minutes later Delilah became the Edith Evans whom I had known for many years, talking to me about her first venture as an actress-manager. She said she thinks so much of the play that she has put the whole of her earnings from "The Apple Cart" into the production.

* * *

Samson and the Temple.

I had a short talk with the author, H. R. Barbor, while I was waiting and he said that from his study of the Assyrian architecture in the British Museum he thinks it would be just possible for a very strong man—three times the strength of the average person—to pull down a temple of the period with his shoulders. It would mean moving two pillars, and this is what will happen in the last act of "Delilah" to-morrow night.

* * *

Another Play by Sydney Blow.

Morris Harvey tells me that his next appearance will be in a farce by Sydney Blow, entitled "Two Deep," which opens at Swansea on October 20th. Hilda Trevelyan, the author's wife, has the chief woman's part.

* * *

Aubrey's Modern Office.

When we were in Warsaw, Aubrey Hammond and I visited a newspaper office constructed on the most modern lines, with polished steel doors, windows and furniture. I thought that Aubrey was very interested in the building. The other day he showed me the designs for the last act of "Topaze," and I found they were based on the office in Warsaw.

* * *

Billy Caryll off to New York.

Billy Caryll, leaning out of the carriage window of the Atlantic Coast express, with his hat in his hand, which was shaking heavily, and saying "I'm not at all nervous," was the last glimpse I had of the famous comedian when he left for America last week. Hilda Mundy, looking as charming as ever, was smiling tearfully at the final farewell, and I noticed with some gratification that the only literature they had for the journey to Southampton was a copy of that morning's "The Era." Jack Barty was early on the scene. Billy Bennett soon followed, and on this page there is a photograph of the comedian saying "Good-bye" to Billy and Hilda. It was a very cheering company indeed, and the platform was impressively hushed as the Rats and Ratlings sang their anthem. Mrs. "Dolly" Parnell, who came along with Val, brought Hilda a beautiful bouquet, and others at the station included Mr. and Mrs. Alfred Mundy, Mr. and Mrs. Talbot O'Farrell, Stanley Damerell, Mr. and Mrs. Alfred Byron, Daisy Dormer, Jennie Gregson, and Billy Fry.

* *

"Really Like a Theatre."

Charles B. Cochran echoed my feelings when he said to me at the opening of the Phoenix "this is really like a theatre." Komisarjevsky, who has decorated London's latest playhouse, has gone back to red and gold for the colouring, but the scheme is beautiful to the eye. It was Sydney Bernstein's idea to have the theatre in the style of the Italian Renaissance, and Komisarjevsky told me that he was just presented with the bare four walls and told to get to work. The finished job is delightful, and in the Phoenix we have one of the most agreeable theatres in London.

* * *

Comfortable Dressing Rooms.

I found there was a perfect view from every part of the house, and after I had finished gazing at the lovely curtain, I visited the luxurious dressing-rooms which are the last word in comfort and convenience. I remember that the first dressing-room I ever went into was at the old Surrey. I was visiting the star in the programme so I suppose it was the best dressing-room in the theatre. I still remember what an uncomfortable and ill-fitted place it was. My second experience was at the Old Vic before it was rebuilt, when most of the men in the company had to dress and make-up in a long, narrow slit that went down the side of the stage. Fortunately in these modern times actors are a good deal better catered for.

* * *

Cochran and Craig.

Cochran formally opened the theatre, and he made the startling announcement that when "Private Lives" ends he will try and make arrangements to hand over the Phœnix, with a company of actors, to Gordon Craig. I wonder if this will come off? Some years ago Cochran made arrangements with Craig to produce a play for him but for some reason the scheme fell through. It is certainly time the greatest theatrical prophet was honoured in his own country.

* * *

"Ever Green" Booking.

The following day Cochran sent me a note he had received showing that the net cash advance booking at the King's Theatre, Glasgow, for "Ever Green" up to Saturday, September, 13th, amounted to £2,225 8s. 0d. He tells me that the Glasgow theatre is to be closed for a week before the opening for the installation of a temporary revolving stage and special lighting equipment. "The production even judged by Reinhardt standards," he goes on, "is an exceptionally heavy one and it is estimated that at one moment the stage will be carrying ten tons."

[*Photo: Society and Sports Press.*
Billy Caryll and Hilda Mundy leaving Waterloo on Wednesday on their way to America. They are saying "au revoir" to Billy Bennett and Jack Barty.

Stern's Settings.

When I was in Berlin I saw Ernst Stern actually at work on the designs for "Ever Green." The other day at Alick Johnstone's studio I was shown some more of the settings. It is certainly going to be a most elaborate spectacle, with some twenty scenes, which will include a circus, the beach at Soutnend, a cabaret, and a boarding-house with several of the floors to be shown at one time.

* * *

C.B.'s "Company of Comedians."

"Charles B. Cochran's Company of Comedians" will present the play. Included are Jessie Matthews, Joyce Barbour, Jean Cadell, Sunday Wilshin, Kay Hammond, Madeleine Gibson, Sonnie Hale, Albert Burdon, Leon Morton, Edward Irwin and Aubrey Dexter. Cochran tells me that he hopes to keep them together as a permanent organisation. It is expected that the new Adelphi Theatre will be ready at the end of October and they expect to open there about the third week in November.

* * *

Delysia at Rehearsal.

The other afternoon I was an extremely interested spectator of a rehearsal of "Topaze" Marcel Pagnol's internationally famous play which this week is being performed in this country for the first time at Glasgow. Although I was watching a rehearsal, my interest was held as if by an actual performance, and I thoroughly enjoyed the work of Frank Cellier, Donald Wolfit, Raymond Massey, and Delysia, with whom I had a talk during a few moments when she was not wanted on the stage. She told me that she had lunched with Pagnol, who was very anxious that his play should be as successful in London as everywhere else. She described her part as something quite different from what she had done before. "I play, as you see, an *intrigante* woman," she said; "not an altogether sympathetic part, but I rather like it."

* * *

Training in Revue.

I asked Delysia what parts she liked playing as a rule, and she replied they were those in which sentiment and drama are combined. I mentioned revue, and she said she would go back to it if ever she found a suitable vehicle. "Appearing in a revue is harder work than this," I was told, "but it is the finest training one can have. In fact, whatever I may know about stage acting to-day was picked up in revue, where I had to do practically every different type of work."

"Petticoat Influence."

Arrangements for the New York production of "Petticoat Influence" have been completed. The comedy is to be presented there with an all-English cast of players. Matinées at the St. Martin's are now announced for Tuesdays and Fridays instead of Wednesdays and Thursdays heretofore.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALF'S BUTTON.—Sept. 22, T.R., Bath; 29, West Pier, Brighton.
ALL THAT GLITTERS.—Sept. 29, Grand, Blackpool.
ALMOST A HONEYMOON.—Sept. 22, T.R., Rochdale; 29, W.G., New Brighton.
ALMOST A HONEYMOON.—Sept. 22, T.R., Worcester; 29, Grand, Southampton.
ALOMA.—Sept. 22, Hippo., Darlington; 29, P.O.W., Grimsby.
APPLE CART.—Sept. 22, P.O.W., Grimsby; 29, T.R., Huddersfield.
ART AND MRS. BOTTLE.—Sept. 22, Prince's, Bristol.
BAA, BAA, BLACK SHEEP.—Sept. 22, Artillery, Woolwich.
BENSON, SIR FRANK (H. V. Neilson).—Sept. 22, Grand, Swansea; 29, T.R., Plymouth.
BEST PEOPLE.—Sept. 22, T.R., Lincoln.
BLACK DAWN.—Sept. 22, King's, Southsea.
BLUE TRAIN.—Sept. 29, Empire, Swindon.
BRANDON THOMAS REP.—Sept. 22, Lyceum, Edinburgh.
BREAD WINNER.—Sept. 25, P.G., Folkestone (3).
CALENDAR, THE (North).—Sept. 22, T.R., Halifax; 29, T.R., Norwich.
CALENDAR, THE (South).—Sept. 22, Alex., Stoke Newington; 29, Empire, Penge.
CAPE FORLORN (Barry O'Brien).—Sept. 22, Pal., Westcliff.
CHINESE BUNGALOW.—Sept. 22, O.H., Scarborough; 29, Hippo., Keighley.
CO-OPTIMISTS.—Sept. 22, T.R., Nottingham.
DARLING, I LOVE YOU.—Sept. 22, T.R., Norwich.
DEAR LOVE (Macdonald & Young).—Sept. 22, Grand, Wolverhampton; 29, H.M., Aberdeen.
DESERT SONG (A).—Sept. 22, Empire, Newcastle; 29 Empire, Edinburgh.
DESERT SONG (B).—Sept. 22, Dublin; 29, Cork.
DOBELL, W. L.—Sept. 22, Picture Pal., Athy.
D'OYLY CARTE OPERA.—Sept. 22 and 29, Hippo., Golders Green.
FIRST MRS. FRASER (A).—Sept. 22, T.R., Bournemouth.
FIRST MRS FRASER, THE (B. Co.).—Sept. 22, Tunbridge Wells (3), Hastings (3); 29, Artillery, Woolwich.
FIVE O'CLOCK GIRL (Macdonald and Young).—Sept. 22, T.R., Blackburn; 29, Pal., Burnley.
FRENCH LEAVE.—Sept. 22, Gaiety, Ayr.
GIBBONS, ARTHUR, REP.—Sept. 22, T.R., Windsor.
GIRL FRIEND (Macdonald & Young).—Sept. 22, T.R., King's Lynn; 29, Sleaford (3), Grantham (3).
GHOST TRAIN.—Sept. 22, T.R., Grantham
HEAT WAVE.—Sept. 22, T.R., Hanley; 29, T.R., Nottingham.
HERE COMES THE BRIDE (Macdonald & Young).—Sept. 22, Hastings (3), Tunbridge Wells (3); 29, T.R., Chatham.
HOLD EVERYTHING (Macdonald and Young).—Sept. 22, T.R., Bury; 29, Pal., Hull.
HONOURS EASY.—Sept. 22, Folkestone (3), Eastbourne (3); 29, Tunbridge Wells (3), Hastings (3).
HOUSE THAT JACK BUILT.—Sept. 22, Empire, Finsbury Park.
HUTCHISON, PERCY.—Sept. 22, Plymouth; 29, Wolverhampton.
IT'S A BOY.—Sept. 22, T.R., Birmingham.
JOURNEY'S END.—Sept. 22, Empire, Liverpool.
JOURNEY'S END.—Sept. 22, Empire, Chiswick.
JOURNEY'S END.—Sept. 22, O.H., Harrogate.
JOURNEY'S END.—Sept. 22, O.H., Belfast
KNAVE AND QUEAN.—Sept. 22, Grand, Blackpool.
LAST HOUR.—Sept. 22, Pal., Chelsea.
LIMPING MAN.—Sept. 29, Pal., Westcliff
LOVE LIES (Macdonald & Young).—Sept. 22, Empire, New Cross; 29, Empire, Stratord.
LUCKY GIRL.—Sept. 29, T.R., Exeter.
MACDONA PLAYERS.—Sept. 22, P.O.W., Rugby.
MACDONA PLAYERS.—Sept. 22, T.R., Newcastle.
MAID OF THE MOUNTAINS (Macdonald & Young).—Sept. 22, Empire, Leeds; 29, Empire, Sheffield.
MAN AT SIX.—Sept. 22, Buxton (3), Malvern (3).
MAN IN POSSESSION.—Sept. 22, W.G., New Brighton.
MASQUE THEATRE PLAYERS.—Sept. 22, T.R., Glasgow.
MICHAEL AND MARY.—Sept. 22, T.R., Brighton; 29, Grand, Croydon.
MIDDLE WATCH, THE.—Sept. 22, P.O.W., Birmingham; 29, Prince's, Bradford.
MISS ADVENTURE.—Sept. 22, Edinburgh; 29, Court, Liverpool.
MR CINDERS (Macdonald & Young).—Sept. 22, Theatre, Perth; 29, Court, Warrington.
MURDER ON THE SECOND FLOOR.—Sept. 22, Palace Pier, Brighton; 29, Folkestone (3); Hastings (3).
MY WIFE'S FAMILY.—Sept. 22, T.R., Sheffield; 29, Empire, Kilburn.
NAUGHTY WIFE.—Sept. 22, Arcadia, Doncaster.
NINE TILL SIX (Barry O'Brien).—Sept. 22, O.H., Leicester; 29, O.H., Cheltenham.
NIPPY.—Sept. 22, Empire, Edinburgh.
NO, NO, NANETTE.—Sept. 22, Met., Bootle.
ON THE SPOT (North).—Sept. 22, Borough, Stratford.
ON THE SPOT (South).—Sept. 22, Grand, Southampton; 29, T.R., Bournemouth.
OTHER MEN'S WIVES.—Sept. 22, Brixton.
PADDY THE NEXT BEST THING.—Sept. 22, Empire, Shepherd's Bush.
PASSING OF THE THIRD FLOOR BACK.—Sept. 22, Pav., Bournemouth.
PATSY, THE.—Sept. 22, O.H., Dunfermline.
PAVLOVA.—Sept. 22, Empire, Cardiff.
PERFECT WIFE, THE OPTIMIST AND A FAMILY MAN.—Sept. 22, Tenby.
RAVENSCROFT, STANLEY.—Sept. 22, Pav., Torquay.
RIO RITA.—Sept. 22, Grand, Blackpool; 29, Alhambra, Bradford.
ROBESON, PAUL.—Sept. 22, Empire, Southampton.
ROSE MARIE (Macdonald & Young).—Sept. 22, O.H., St. Helens; 29, T.R., York.
RUSSIAN BALLET.—Sept. 22, O.H., Manchester; 29, Cheltenham.
SACRED FLAME.—Sept. 22, Empire, Wood Green.
SCORPION, THE.—Sept. 22, Hippo., Margate; 29, Prince's, Manchester.
SECOND CHANCE.—Sept. 22, T.R., North Shields.
SENTENCED.—Sept. 22, T.R., Huddersfield.
SILVER WINGS (Macdonald and Young).—Sept. 22, T.R., Exeter; 29, Grand, Swansea.
SILVER WINGS.—Sept. 22, Pal., Manchester.
SORRY YOU'VE BEEN TROUBLED (Barry O'Brien).—Sept. 22, New, Oxford; 29, Brixton.
SUSPENSE.—Sept. 22, Hippo., Ilford.
SQUALL, THE.—Sept. 22, Grand, Leeds; 29, T.R., Newcastle.
STUDENT PRINCE (Macdonald and Young).—Sept. 22, Prince's, Manchester; 29, Grand, Leeds.
SUSPENSE.—Sept. 22, Pav., Weymouth.
SYMPHONY IN TWO FLATS.—Sept. 22, Pal., Watford.
SYMPHONY IN TWO FLATS.—Sept. 22, Isle of Wight.
TERRY, FRED, and JULIA NEILSON.—Sept. 22, Wimbledon; 29, P.O.W., Birmingham.
THARK.—Sept. 22, Knightstone Pavilion, Weston; 29, T.R., Worcester.
THAT'S A GOOD GIRL.—Sept. 22, Hippo., Bristol.
THIRD TIME LUCKY.—Sept. 22, Taunton (3), Hereford (3); 29, Grand, Wolverhampton.
TONS OF MONEY.—Sept. 22, Pier, Eastbourne.
TOPAZ.—Sept. 22, King's, Glasgow.
WHITE CARGO.—Sept. 22, H.M., Aberdeen; 29, Victoria, Dundee.
WARM CORNER (White).—Sept. 22, Colwyn Bay (3), Rhyl (3); 29, T.R., Bath.
WARM CORNER.—Sept. 22, Court, Liverpool.
WAY OUT (Prince Littler).—Sept. 22, Theatre, Richmond; 29, Palace Pier, Brighton.
WHEN BLUE HILLS LAUGHED.—Sept. 22, South Parade Pier, Southsea.
YELLOW SANDS (Barry Jackson and Prince Littler).—Sept. 22, West Pier, Brighton; 29, T.R., Margate.
77, PARK LANE.—Sept. 22, O.H., Coventry; 29, Grand, Oldham.

RESIDENT COMPANIES.

BROOKE REP.—Empire, Scunthorpe.
BUCKLEY, FRANK, REP.—Hippo., Cannock.
CONLIN, EVELYN REP.—Hippo., Altrincham.
CORENTEZ LEAH, PLAYERS.—Pal., West Hartlepool
DENVILLE STOCK.—Devonshire, Manchester; R., Portsmouth; Emp., Gateshead; R., S. Shields; Hippo., Huddersfield; T.R., Sunderland; Majestic, Newcastle.
DEWSBURY REP. PLAYERS.—R., Dewsbury.
EMBASSY REP.—Embassy, Swiss Cottage.
FLORENCE, EMILY, REP.—Empress, Dundee.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; R., Smethwick; R., Stratford; Hippo., Dover; O.H., Dudley; County, Reading; T.R., Bristol.
GERARD NEVILLE-EVELYN DANE REP.—Grand, Fulham.
GRAHAM, NEVILLE, REP.—Queen's, Dundee
HART ARTHUR, F.—Col., Kettering; Empire, Chester-le-Street
HOLMSHAW, PERCY, REP.—New, Crewe
LITTLE LEEDS REP.—Leeds.
LONDON REP.—Ardwick Empire.
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NORTHAMPTON REP. PLAYERS.—O.H., Northampton
1930 PLAYHOUSE PLAYERS.—Playhouse, Cardiff
REGENT REP.—Regent, London.
SHEFFIELD REP.—Rep., Sheffield.
VICKER'S STOCK.—Barslem.
WALKLEY & HEALEY REP.—Pavilion, Leicester.
WILSON, BERT J. REP.—W.G., Blackpool.
WINSFORD, GRAHAM, REP.—R., Ashton-under-Lyne; R., Stockport.

REVUES.

ALIVE AND KICKING. (Francis Laidler.—Sept. 22, Hippo., Portsmouth; 29, Hippo., Southend.
ALL RIGHT ON THE WESTERN FRONT.—Sept. 22, Grand, Bolton.
BEAUTY ON PARADE.—Sept. 22, Pal., East Ham.
CASEY'S COURT.—Sept. 22, Pal., Carlisle; 29, Palace, Huddersfield.
COUNCIL HOUSES.—Sept. 22, Pal., Newcastle.
CRACK-A-JACKS.—Sept. 22, Chelsea; 29, Oldham.
DE LA FOLIE PURE.—Sept. 22, Empire, Sheffield.
DUGGIE NEVER OWES.—Sept. 22, Palace, Bath.
DUG-OUT MELODY.—Sept. 22, Hippo., Hulme, Manchester.
ERNIE'S END.—Sept. 22, Hippo., Boscombe.
EVENTS OF 1930.—Sept. 22, Pontypridd.
FAST LIFE.—Sept. 22, Rotunda, Liverpool.
FIND THE BABY.—Sept. 22, Hippo., Preston.
FINE FEATHERS.—Sept. 22, Empire, Penge.
FULL OF LIFE.—Sept. 22, Hippo., Aston.
FUN AND FRIVOLITY.—Sept. 22, O.H., Kidderminster.
FUNNY BOY (Francis Laidler).—Sept. 22, Empire, Swansea; 29, Hippo., Ilford.
FUNNY SIDE UP.—Sept. 22, Palace, South London.
GAIETY SHOW OF 1930.—Sept. 22, Pav., Glasgow.
GOLDEN ARROWS.—Sept. 22, Empire, Hackney.
GOOD NIGHT.—Sept. 22, Empire, Belfast.
GYPSY VAGABOND.—Sept. 22, Hippo., Wigan.
HAMMER AND TONGS.—Sept. 22, T.R., Inverness.
HAPPY DAYS.—Sept. 22, Empire, Swindon.
HAPPY PEOPLE.—Sept. 22, Palace, Blackpool; 29, Hippo., Newcastle.
HELLO, FOLKS.—Sept. 22, Hippo., Southampton.
IRISH SMILES.—Sept. 22, Hippo., Sheffield; 29, Hippo., Birkenhead.
LARKS.—Sept. 22, Motherwell; 29, Grand, Bolton.
LAUGHS.—Sept. 22, Palace, Reading.
LAUGH PARADE.—Sept. 22, Grand, Clapham.
LAUGH, TOWN, LAUGH.—Sept. 22, Blackpool.
LOVE LIARS.—Sept. 22, Cork.
MAKING GOOD.—Sept. 22, Empire, W. Hartlepool.
MAKING WHOOPEE.—Sept. 22, Hippo., Liverpool.
MOONBEAMS OF 1930.—Sept. 22, Osborne, Manchester.
MR. JOLLY BOY.—Sept. 22, King's, Dover.
NEW BIRD'S NEST.—Sept. 22, Hippo., Stockport; 29, Grand Llandudno.
NOVELTY BOX.—Sept. 22, Hippo., Aldershot.
NUIT EXCITANTE.—Sept. 22, Empire, Bristol; 29, Alex., Stoke Newington.
PAINTED DOLLS.—Sept. 22, Palace, Hammersmith; 29, Empire, Bristol.
PAINTING THE TOWN RED.—Sept. 22, Empire, Newport; 29, Pal., Carlisle.
PARIS AND PICCADILLY.—Sept. 22, Empire, Leeds; 29, Alhambra, Bradford.
PERMANENT WAVES.—Sept. 22, Queen's, Poplar.
PICCADILLY CABARET.—Sept. 22, Grand, Luton.
PLAYBOX.—Sept. 29, Gaiety, Ayr.
PLAYTHINGS.—Sept. 22, Pal., Warrington.
PLAYTIME.—Sept. 29, Hippo., Aldershot.
POLICE FORCE.—Sept. 22, King's, Longsight; 29, Crown, Eccles.
PONTOON.—Sept. 22, Hippo., Salford.
REPLY TO THE TALKIES, THE (Francis Laidler).—Sept. 22, Empire, Stratford; 29, Empire, Finsbury Park.
RHYTHM.—Sept. 22, Hippo., Coventry.
SENSATIONS OF 1931.—Sept. 22, New., Northampton; 29, Palace, Plymouth.
SHOW LIFE.—Sept. 22, Pal., Blackburn; 29, Palace, Halifax.
SHOW'S THE THING.—Sept. 22, Empire, Kilburn.
SINGING CLOWN.—Sept. 22, Tivoli, Barrow.
SOMETHING NEW.—Sept. 29, Granville, Walham Green.
SPARE TIME.—Sept. 29, Pal., Bradford.
SPEED AND SPARKLE.—Sept. 22, Bedford, Camden Town; 29, King's, Dover.
SPLENDOUR.—Sept. 22, Hippo., Belfast.
STEP INSIDE.—Sept. 22, Pal., Bradford.
STORY BOOK.—Sept. 22, Pontypool.
SUNSHINE SALLY.—Sept. 22, New Mills.
THERE'S NO ARGUMENT.—Sept. 22, Granville, Walham Green.
THIS IS VARIETY.—Sept. 22, Crown, Eccles.
TOMMY TUCKER.—Sept. 29, O.H., Blackpool.
TOUT PARIS.—Sept. 22, Pal., Hull; 29, Empire, Kingston.
TOWN SHOW.—Sept. 22, Hippo., Southend; 29, Bedford, Camden Town.
TUNE IN.—Sept. 22, Empire, Kingston.
UNEMPLOYED.—Sept. 22, Hippo., Ashton-under-Lyne.
WHAT PRICE THE NAVY?—Sept. 22, Empire, South Shields.
WIDE-AWAKE.—Sept. 22, Palace, Camberwell.
WIFE TAMERS.—Sept. 29, Hippo., Aston.

CONCERT PARTIES.

BRAN TUB, THE.—Sept. 22, Pav. Cleveleys.
CHIPS UP-TO-DATE.—Sept. 22, Pav., Sheerness.
FARCE.—Sept. 22, Pier, Plymouth.
FRILLS AND FLOUNCES.—Sept. 22, Pav. Deal.
FUN OF THE FAYRE.—Sept. 22, Clarence Pier, Southsea.
GOOD COMPANIONS, THE.—Sept. 22, Pier, Bournemouth.
HOLIDAY FAIR.—Sept. 22, Granville Gardens, Dover.
LAUGH BOWL, THE.—Sept. 22, Phœnix, Sheffield.
MAC'S SUPREMES.—Sept. 22 and 29, Pavilion, Bridlington.
MANX MASCOTS, THE.—Sept. 22, Kemble, Hereford (3), Borough, Abergavenny (3).
MASQUERADE FOLLIES.—Sept. 22, Adelphi Gdns., Paignton.
MERRY SCAMPS, THE.—Sept. 22, Bridlington.
MIRTH.—Sept. 22, Cinema, Holbeach.
MOODS.—Sept. 22, Globe Pal., Maltby.
NE'ER-DO-WELLS.—Sept. 22, Spa Pav., Felixstowe; 29, Esplanade, Ryde.
NOVELTY FOLLIES.—Sept. 22, Pier, Penarth.
PIERROT IN PLUS FOURS.—Sept. 22, Cromer.
PLAYMAKERS.—Sept. 22, Kursaal, Whitley Bay; 29, Leslie's Pavilion, Rushholme.
PRO RATAS.—Sept. 22, Albert Hall, Stafford.
SUPER TIT-BITS.—Sept. 22, Pav., Llanfairfechan.
SUPREMES.—Sept. 22, Bridlington.
TOPICALS.—Sept. 22, Grove Pav., Tunbridge Wells.
TOWN TOPICS, THE.—Sept. 22, New Pav., Teignmouth; 29, Band Pav., Clacton.
VIVANDIERES, LES.—Sept. 22, Pav., Burnham-on-Sea.

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Griggs, Mr. Harry
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Kavanagh, Mr. M.
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Knowles, Mr. Harley.
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Lashwood, Mr. George
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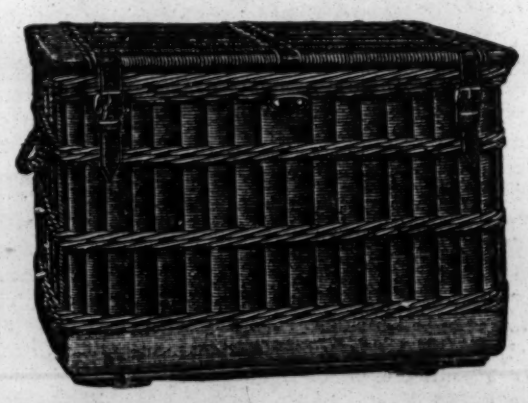
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Gate Theatre Studio.

Plays to be staged during the 1930-31 season at the Gate Theatre, which re-opened yesterday with "The Professional Lover," a "comedy of sophistication" by Ernest Vajda, are "Desire Under the Elms," by Eugene O'Neill, and a revival of "The Hairy Ape," by the same author; "Douaumont," by Eberhard Wolfgang Möller, translated by Graham Rawson (produced by Peter Godfrey some months ago for the Stage Society); a revival of "Twenty Below," by Robert Nichols and Jim Tully; and "The Endless Road," the German "Journey's End," by Sigmund Graff and Carl Hintze, translated by Graham Rawson.

Black Hand George.

Georgie Wood has started on his "Black Hand Gang" film at Elstree for British International, directed by Monty Banks. This shows such remarkable possibilities that it may be the forerunner of several of this kind. George is completing plans for his new music-hall sketch, "Aid and Abet," which will contain, as we first mentioned, some fine surprise effects."

Kingsley and Forde Hustle.

Arthur Kingsley and Tonie Forde, who arrived from South Africa on Monday, were booked to open the same evening at Clapton Rink Cinema,

The VARIETY WORLD

V.G.S. Championship.

On Wednesday, at Sudbury, the "big noises" of the Society battled for the honour of the Championship of the Vaudeville Golfing Society. One competitor was so eager to pull the event off that he disqualified himself on the first hole, picking his ball up before it had actually entered the hole. Bad luck this, as had he not infringed the rules, he would have been the winner! However, in London, Harry Murray returned the best score, and for the second year in succession qualified for the final. His score was 86—admittedly not brilliant, but quite good on a course such as Sudbury. W. Senior was second with 87 and, but for careless putting at the eighteenth, he would have been the winner. In the provinces first place goes to Eddie Bawn, who did a 75 gross on a bogey 69 at Ramsgate. He and Murray will therefore play off the final.

The Autumn Handicap.

In the Autumn Handicap at Sudbury, Billy Bennett proved too good for the rest of the field, and in returning a 79 net qualifies for his first final. We hasten to congratulate Billy on his effort. He deserves all he gets, for a more willing helper in the Society works would be hard to find. Jack Barty was close on the heels of the Vice-Captain with an 80. In the provinces E. Bawn, with a 68 net on a 69 bogey, was the best score returned. Carl Balliol, the new member, was second with an 80 on a 79 bogey, at Wansee, in Berlin, where he played in company with the Jovers. Fred Miller, with a 78, and Hal Swain, with the same score, were equal third. The final will be between Bawn and Bennett.

The Berks Bowl.

In disgusting weather, at Brent Valley, the first of these yearly meetings between members of handicaps of 20 and 24 took place. The turn-out was poor, but as it rained incessantly all the morning, this no doubt put a lot of the members off. Jack Wynne and Alfie Dean went out to play, but had to give up after six holes as both of them had to work that day and a thorough soaking would not help matters. In the afternoon, however, the rain cleared off and the patient Braddy Shaw was able to play his round with Alex Rose to mark his card. Shaw was the London winner. In the provinces Carl Balliol and Tommy Jover tied, and these were the only cards returned from the country. Shaw will play the winner of the Balliol and Jover tie in the final.

The Leviathan Cup.

After a replay between W. J. Murley and Alf Byron, the latter, by virtue of a better score, becomes the first holder of this magnificent tropny. Murley was also defeated by Bert Weston in the first round "tie" of the Will Fyffe prize.

Forthcoming Events.

To-day (Wednesday) the Society are entertaining Brent Valley at Molesey Hurst. On Sunday they visit Chertsey for the last time this year. The monthly committee meeting is on Friday, at the Old Vaudeville Club, and Wednesday next is the date fixed for the Charles Austin "One Club" Competition at Harrow.

Magicians' Club.

The opening Ladies' Night of the season of the Magicians' Club takes place at the new headquarters, Palace Hotel, Bloomsbury-street, at 7.30 this (Wednesday) evening. President Louis Gautier will be in the chair, and a good programme has been organised by Edward Proudlock. Tickets may be obtained of Will Goldston, 14, Green-street, W.C.2.

Lion Hospital Aid.

The first of the autumn charity concerts will take place at the London Hippodrome on Sunday evening, October 5th, in aid of the Lion Hospital Aid Society. George Robey and Teddy Brown are among the variety artists appearing.

"Two Oddments" Leave Revue.

Ethel Revnell and Gracie West conclude this week at Finsbury Park a happy six months' tour with Tom Arnold's "House That Jack Built," and are resuming their variety engagements on Monday at the Hippodrome, Bristol, with the London Coliseum to follow. They are fully booked in variety up to January, 1931, and have had several offers, including talkies.

The Merry Scot.

Sammy Shields is back in town again and in his usual bright form at the Empress, Brixton, this week. The arrival of the football season finds Sammy well provided with his usual budget of good numbers. Chelsea haven't been doing too well up to now, so perchance Sammy will pop along and help his brother Scots with some cheery airs on his banjulele!

Cora Goffin.

At the Argyle, Birkenhead, on Monday next, Cora Goffin will make her welcome re-appearance in variety after an absence of six years, during which she has been so successful in musical comedy under the management of Messrs. Clayton and Waller. The following week, Cora will be seen at the Palace, Blackpool, at which resort she is a popular favourite, and later comes to town. Pantomime arrangements were completed some time ago, and this delightful entertainer will be seen under a well-known management in the North.

Record Laugh-maker.

After breaking his own records in the North, particularly at the Empire, Edinburgh, recently, Tommy Lorne with "Laughs" is at the Palace, Reading, this week and next week returns to town at the Camberwell Palace. Elkan-Simons tells us that their other show, "Larks," has also been playing to excellent business and is now fulfilling return dates in Scotland.

Harry Holman Sails.

At the conclusion of another happy and successful season of nine weeks in this country at the Palace, Leicester, on Saturday last, Harry Holman and Edith Manson sailed for America on Monday morning. Harry and his charming partner were considering offers for another of his popular sketches, but at the last moment decided to return to the States and will probably be with us again this time next year.

Cricket at Southend.

Last week, Tommy FitzGibbon, of the Hippodrome, Southend, arranged a cricket match and his team included Flotsam and Jetsam and Clapham and Dwyer. The weather interfered with the game, but some merry moments were caught by the cameramen and the incidents were shown on the screen. Tommy tells us that the previous week his team played the Palladium and were victorious, with the scores at fifty-nine against twenty-eight. It was the first time that Tommy had met them since his Holborn days, so he found the game doubly interesting. We hear that his batting has considerably improved. He is now first wicket man, and of course his bowling has always been a strong feature of the game.

Howard Heeley.

Having just concluded a happy season in concert party work at Dawlish, Howard Heeley has, we hear, fixed for production again. Howard will be remembered for his good work as Ginger in "August 1914," in which he was appearing for a couple of years.

Burns and Allen.

The warm reception accorded to Burns and Allen upon their re-appearance in the West End must have been very gratifying to this clever couple, who have just played the Palladium and Holborn. Appearing this week at the Hippo., Birmingham, they will provide more "Lamb Chops" next week at the Palladium.

Jack Browning.

At the Metropolitan last week, Jack Browning—the dancing demon—was in excellent form in "Beauty on Parade" and is this week at East Ham with this successful show. Jack also does good work in other scenes.

Herschel Travelling.

Herschel Henlere, the mirthful music master, pays return visits to the Astoria Circuit during the next month, when he will introduce his elaborate one-man band idea, after which he sails for America to play thirty weeks on Publix Paramount Circuit. He will then return here to resume his variety contracts.

Royal Life-boat Matinée.

The King and Queen, the patrons of the Royal National Life-boat Institution, have graciously consented to be present at a variety matinée in aid of the life-boat service which is to be held at the London Hippodrome, through the kindness of Mr. R. H. Gillespie, on Friday, November 7th next. This will be the fourth annual life-boat matinée in London, organised by the Central London Women's Committee of the Ladies' Life-boat Guild, of which the Viscountess Bertie of Thame is chairman.

Among those who have already promised their services are Miss Beatrice Lillie, Mr. Henry Ainley, Madame Paulette, soprano of the Paris Opera, Mademoiselle Mireille Perrey, Mr. Debroy Somers and his Band, Lady Plunket, Mr. Frank Leveson, Mr. Walter Fennell, the St. Moritz Skaters, Miss Wendy Toye, and Miss Beryl Laverick.

Sidney Bandon.

For over two years with "The Police Force" and later with "August 1914," Sidney Bandon has joined the ranks of the "legit." and is now rehearsing for "None So Blind," which opens at Blackpool early next month.

"Palladium of the East."

Louis Elyashavitch calls his new Cosmopolitan theatre the "Palladium of the East." It will be held in the Grand Palais, Commercial Road, and is under the direction of Louis Elyashavitch and A. Cohen. The opening programme on Oct. 6th includes the Frivolities of 1930, International dance scenas with Peggy Wilson, Mavis Wilson, Violet Jeffries, and a chorus, Violina, the singing violinist, Daimler and Eadie, Leon Alexandroff, Aubrey and Haye, Lydia Rossina, Janet Joyce, Trevor and Grayling, and Leslie and L'Estrange. There will be twice-nightly shows and a Saturday matinée. A special concert will be held on Sunday, Oct. 5th.

Toto, the Beloved Clown.

Toto and his road show are back in town on Monday, opening at the Chelsea Palace.

Manuel Vega.

Manuel Vega, the funny little man, is back in England, opening on Monday at Manchester.

Syd. Seymour's Mad Hatters.

Syd Seymour and his Mat Hatters, who have been successful all round town, are repeating their hit at the Hippodrome, Leeds, with a big company.

Phyllis Burke in Production.

Phyllis Burke joins Tom Arnold's "House that Jack Built" next week at Birmingham in the leading lady rôle.

Max Wall in "Silver Wings."

Max Wall is successfully holding his own with his clever dancing and comedy work in "Silver Wings" in its second week at the Palace, Manchester.

Ella Retford Successful Again.

Ella Retford lost no time after arriving from her world tour, for she is now successfully heading her own combination on the Macnaghten circuit, this week at Southampton, and is fully booked till her pantomime engagement.

F. and D. Farewell Nights.

On Saturday last, the two Francis and Day Summer Productions, "Jacks and Jills," at Yarmouth, and "Sunshine and Laughter," at Clacton-on-Sea, brought their highly successful seasons to a close, the large and enthusiastic crowds at both places giving the artists a bumper farewell.

The "Jacks and Jills" had their usual cheery farewell supper at Goodes Hotel after the show on Friday evening, Director Reg Low presiding. Subsequently, presentations in the form of handsome leather wallets were made by the boys and girls to both Mr. Low and Mr. Raymond Wood (front of the house Manager).

Innovation for Dance Band.

Jan Ralfini and his Band, who are a hit at the London Coliseum this week, have been engaged by Messrs. Clavering and Rose, of the Carlton Cinema, Islington, as the resident stage band, and will in future provide all the music for the variety acts and the stage presentations. This is an experiment of which Messrs. Clavering and Rose are the pioneers, for it is the first time a band composed of purely dance instrumentalists has been engaged to play the "straight" runs required at a cinema. We await the result with interest, but Jan's orchestra will certainly be a revelation.

King of Komics.

Fred Miller is thus described in the local Press for his fine work in Bert Montague's "Paris and Piccadilly" show at Leeds this week. Fred Miller and Millie Deane are a priceless couple who should be seen more in Town.

Alexandra Not "Talkie" Yet.

The proposition for change of management and reversion to "talkies" of the Alexandra, Stoke Newington, has met with a snag or two, and latest official news is that the change will not take place till January, 1931, and possibly not then.

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE PALLADIUM.

There is certainly no lack of dancing in this programme. At the start D'Armandi and Lavellé repeat their success of last week. A little later, Maidie and Ray open their act in a way which proves that they would have won fame by this means even if they did not possess such enthralling skill as rope spinners. Then Helen Howell drops from a height into the arms of Burt Harger and Mario Naldi, who swing her in dizzy flights that are as lovely as any pose immortalised by sculptor. Their feats show dancing at one extreme. The tap-dancing of King, King and King shows it at the other. For sheer vigour alone, they deserved their triumph, though this is only the lesser aspect of an exhibition of astonishing agility in shifting their feet at violent yet rhythmic speed. The Robbins Trio perform marvels awheel which possess so much grace as well as daring that they deserve to be classed as dancers also.

In their "'talkie' without a film," Jesse Block and Eve Sully are such lively company that we are very loth to let them go. Back-chat rarely has exponents as brisk and as adept in the retort unexpected as these. Half their sayings, if only our convulsions of laughter did not destroy our ability to remember them, would arm us at all points to win all verbal encounters in life. Lamberti has travelled westwards along Oxford-street over the week-end, and pleases the audience here with his comic face and lively performances on the xylophone, as at the Holborn. The Midget Gladiators of Charles Dudley prove themselves to be expert acrobats on the spring-board.

The singing of Tom Burke is listened to with rapt attention, and his dramatic power in "On With the Motley" gives added force. A. C. Astor again proves himself to be a ventriloquist with a very exceptional sense of stage craft, and Bennett and Williams chatter entertainingly or play their phono-fiddles with the efficiency of true musicians.

"GOLDEN ARROWS."

AT THE HACKNEY EMPIRE.

Benwell Productions present here this week a twenty-scene revue of speed, sparkle and splendour, entitled "Golden Arrows," in which there are mirthful comedy interludes, dancing of every description, haunting melody and attractive vocalism, and picturesque scenic cameos, the whole enacted by a cast of popular artists. First and foremost is Jack Warman, a happy, snappy comedian in his finest and funniest form in the hilariously funny episodes in this show. His voice lacks nothing in power, whatever it may in sweetness, and whenever he roars the house shakes with merriment. As a would-be film star he is a picture in himself, and as a detective who is never wrong he is a big laugh. "The Opera Arrow" is also delicious fooling, with Jack as a conductor. Quaint costume and amusing songs make this a sparkling gem. Austin Webb and Fred Gratton, the well-known cross-talk mirth-makers, are already popular in variety for their witty patter as the officer and the man. In "First Aid" and other episodes, comedy quips and mirthful repartee, they are side-splitting.

Astonishing, extraordinary and unique is the work of Eve, a clever young dancer still in her 'teens. While dancing with beautiful rhythm and grace, Eve possesses remarkable contortionist abilities that enable her to perform incredible feats. Those novelty dancers, Maeder and Madova, are a talented speciality pair who fascinate with graceful movements, daring swings and thrilling acrobatic stunts. Their jungle number, with its picturesque setting and fantastic dances, is bizarre in the extreme.

Frank and Albert, funny fellows in amusing absurdities, with a delicious sense of burlesque, are two droll eccentrics responsible for much of the mirth and merriment. Billy Moran is of great assistance in their irresistible travesty of a classical dance. Jack Skelbo, in many characters; Henry Weste, a fine vocalist; Kitty Loraine, in a number of parts, and Frankie Seymour, a favourite, in several episodes, are a few more who help to make "Golden Arrows" a great success. The London Hippodrome Eight, in their ensembles, are well trained and a pretty troupe of singers and dancers.

BALHAM HIPPODROME.

Ella Shields is appearing here this week as the chief attraction in a programme of well-mixed items. It has been called a "revue," but it is honest-to-goodness variety and nothing else. Anyway, a "Night of Joy," with Miss Ella Shields certainly provides the joy. "Burlington Bertie" has become a music-hall classic. It really seems as if it will never grow old and lose its popularity. One can hear the first two lines round the auditorium as the well-known figure in the shabby silk coat and rakish top hat comes on the stage. Another old favourite of Miss Shields is "Nellie Gray." All her songs were received enthusiastically and she was given a deservedly fervent reception. She is certainly one of the great male impersonators. Her performance was outstanding.

Sterndale, the "cat violinist," showed that he could play standing on one leg or in any other attitude, while Cornalla and Eddie threw balls, plates, clubs and themselves about the stage with vigour. The juggling with the clubs and the balls was really quite clever. Johnnie Walker and Mascot appeared in "Naval Nonsense," and Barney Lando, assisted by Myra Ansell and James Lannon, got plenty of laughs for a knockabout sketch called "Bargains." Billy O'Connor is certainly a very skilful performer with a pack of cards. By no means a person one would like to play bridge *against*. "The Joker and his fifty-two assistants" is an excellent name for his turn. Stella Taggart, the popular soprano, won applause for her spirited vocal efforts, and the Thomson Sisters for their "kick" as "modern misses."

THE COLISEUM.

To hear Senorita Asuncion Granados tune her guitar is enough to awaken your interest in her. Small, lithe fingers caress the strings with so delicately feminine a touch that we feel their imaginary movements on our hearts. What she plays is soft and dreamlike. I cannot say for sure whether she comes from Spain (so many Spanish dancers do not), but I do know that her art, native or borrowed, is eloquent of the warm South. She wears no over-familiar mantilla, but presents, with each change of dress a picture that is new. First she circles in a costume of the ballet, while making the castanets ripple rather than click, and then her quivering heels tap the stage incessantly beneath a glowing riding-habit of rose velvet. But her last dance is the most joyous by far. There is riotous delight in the swish of white fringes about her knees, and in the sudden whirls of her legs and arms.

As another study in femininity we have Isobel Elsom in Edwin Burke's "Jealousy." When we saw this sketch acted by another star, it ended with the moral that wives who object to jealousy in their husbands are never immune from feeling jealous when their admirers prove unfaithful. But the wife, as acted by Miss Elsom, has things all her own way. When she cures her husband of his rage against men who pay her attentions, she gives him very good cause for a bad relapse. As Miss Elsom knows how to act a chuckle, this change is all to the good.

For full-throated laughter we turn to Nervo and Knox, whose skit on the "talkies" and burlesque of "Rose in Bloom" are admirable samples of broad humour. Their "Conjuror's Nightmare" amuses us still more, for of all the bouts of rough and tumble fun to be witnessed at the present time, this is undoubtedly the best. The character studies of Ben Osborne and Nellie Perryer, varying from the seasick passenger on the first-class deck to the Cockney and his bride at the prize-fight, show acute observation of life as well as a thorough understanding of how to make us laugh. Newlands and Adair, one a dude and the other a black-faced Billy Muggins, quarrel with vigour and freshness, and teach us several brand new jests.

The band of Jan Ralfini has many versatile members who vary their sonorous playing of popular tunes with singing and comic dancing of admirable quality. Winnie Melville and Derek Oldham pay a welcome return visit. The dancing of Gerardo and Adair is full of acrobatic thrills which rapidly increase in intensity when Shaw, Innes and Bakst assist them in the flinging about of a human being as though in emulation of fireworks.

HOLBORN EMPIRE.

If it is in a fairy tale, then it is in human nature. Beauty and the Beast are, therefore, a pair who will always entertain us. On the halls, the idea is so little regarded that the partner of a lovely lady usually tries to appear as handsome as possible, and the partner of a comedian often makes herself as comic as possible. But here, at least, are two who make no such mistake. Sylvia Kellaway is a dainty miss who sets off her winsomeness by dressing provocatively, while Jack Kellaway is an unsmiling clown. Their dances together have a particular charm, born of this contrast, even when she changes into a drab dress in order to join with him in representing the outlook on life of the humble and meek. Theirs is an attractive act which well deserves to succeed.

Amid a fervent welcome, Leslie Strange comes back to caricature types and celebrities in London once more. His study of Lloyd George is well remembered. His portrait of George Arliss, equally faithful and critical, is new. Both are loudly applauded, and his speech as the British working man, newly home from America, wins a laugh at every line. Gladys Sewell, whose creation of Lizzie Rabbit adds another entry to any up-to-date lists of Noted Dames of Fiction, chirrups her perky notes of humour, and Jack Barty tells his tale of many strange adventures in that confidential manner that marks the born comedian. Another act which gives us our fill of laughter is that of Byron and Byron.

Of course, Layton and Johnstone arouse the enthusiasm which is their due with singing that is unrivalled for its delicate sense of rhythm. The dancing on skates of Belle Avalon makes us think of her as the prima ballerina of the ice, and Jean Florian's artistry in juggling stamps him as a virtuoso.

One of the Three Australian Boys now makes his appearance alone. Under the apt title of "The Personality Banjoist," Bobby Dean cheers us with his happy smile as he plays his instruments at a very remarkable speed.

Peel and Curtis Back.

These Scotch Hebrews are back in Town specially this week for Charles Austin's programme at Croydon Empire and are causing much laughter with their new act.

The New Bairn.

We were delighted to hear from Mrs. Will Fyffe that her sister, Mrs. Jock McKay, presented Jock with a bonny daughter a few days ago. All goes well. Jock is not sailing for America yet awhile. The other day we saw him in deep conversation with a well-known manager regarding production so we may have some interesting news later.

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FROM THE SONG PUBLISHERS.

Lawrence Wright Music Co.

The Wright House have another sensational song, namely "Little White Lies." We predict this will be the rage of the country within a very short space of time. Call, write, wire or 'phone for your copies immediately; it's a great number. Lawrence Wright Music Co. thank Miss Sophie Tucker for introducing a new Wright number, "That's Where the South Begins," at the Winter Gardens Theatre. Miss Tucker is convinced that this is going to be another Wright winner. Other new Wright numbers just off the press are "Horatio Nicholls' Gipsy Melody," a beautiful valse ballad with a very excellent melody. There will still be more new numbers in the Wright list shortly, which are sure to cause a sensation in the music world.

Artists will now start rehearsing for pantomime, and we invite all our friends to visit our professional rooms, where they can hear all our new numbers, and sure they will find some hits. At the Palace, Bath, this week, "Duggie Never Owes" is produced, where Storm and Haven put over in their very excellent style the big Wright hit, "I've Got a Feeling." This is a big success for them, and they tell us they have in active rehearsal another Wright number, that beautiful ballad, "When I Passed the Old Church Door."

We hear from Rex Lorrimer and Mildred Hammond that they have had tremendous success this summer season with several Wright numbers, chief of which being—"Sittin' on a Rainbow," "Sunny Side of the Street," "Lazy Lou'siana Moon," "Exactly Like You," and Happy Days are Here Again," a real Wright programme. At Stamford Hill last week we saw Haig and Escoe putting over "I've Got a Feeling." This is a sure big hit for them, and they put the number over in very fine style.

Fred Brand, at the Rink, Clapton, last week, still finds "Ro Ro Rolling Along" a real winner for him. He gets rounds of applause wherever he introduces the number. At the Carlton, Upton Park, last week, we heard that very excellent act, "The Crastonians," putting over in fine artistic manner, "Lazy Lou'siana Moon," a sure excellent number for them.

We saw the Dale Sisters at Collins' last week and heard them putting over two real Wright hits, "Sunny Side of the Street" and that ever-popular ballad, "Meet Me in my Dreams To-night." These two artists sure know how to put a number over.

At the Empire, Chiswick, last week, we heard Jean Andrews, that very excellent artist, rendering in fine style "Exactly Like You," "Meet Me in my Dreams To-night," and "Sittin' on a Rainbow." At the Empire, Kilburn, "Lads In Khaki" was appearing last week, and the big hit of the programme was "I've Got a Feeling." They have in active rehearsal another Wright hit, "Sunny Side of the Street."

The Wright House sure have a bunch of Wright hits to offer all artists, so call and hear them. We have numbers to suit every act.

New publications, no professional copies (2/- each): "Your Song was a Love Song," "When Skies are Grey I'm Blue," "In the Heart of Sierra Nevada."

Francis and Day.

"When its Springtime in the Rockies" and "It Happened in Monterey" continue to be the two outstanding waltz hits in Jack Hylton's present repertoire. Jack and his versatile boys are creating a sensation at the Grand, Hanley, this week. Randolph Sutton's inimitable rendition of "Cryin' for the Carolines" is proving greatly to the liking of audiences at the Hippodrome, Newcastle, this week. On the same programme the Silver Singers provide some glorious harmony work in the "F. and D." foxtrot-ballad, "Should I?"

Playing at the Leeds Hippodrome this week, Syd Seymour's Band are warmly received for their colourful arrangement of "Springtime in the Rockies." On the same programme, Chick Wills delights audiences with his fine renditions of "Cryin' for the Carolines," "Waiting at the End of the Road," and "Your Mother and Mine." Harry Shalson immediately saw the great possibilities in "If I Had a Girl Like You," and has lost no time in including this number in his repertoire. This artist is at present fulfilling cabaret and variety engagements.

Making their first appearance in English variety, at the Palladium this week, Maidie and Ray are warmly received for their interpretations of modern numbers. A big feature in their present repertoire is "Telling it to the Daisies." David H. David and his Minerva Four, who are appearing at the Pavilion, Glasgow, this week, can always be relied upon to feature a large percentage of Francis and Day material. Outstanding hits in their present programme are "Blue is the Night," "Anchors Aweigh," and "When its Springtime in the Rockies."

Bond Rowell's artistic vocal speciality is a big attraction at the Theatre Royal, Edinburgh, this week, and audiences are not slow to appreciate his fine work in "Cryin' for the Carolines" and "Have a Little Faith in Me." Francis and Day material is well represented in "Show Life" Revue, which plays the Palace, Blackburn, this week, to good business. Violet Gaynor and Sydney Wilson are invariably encored for their fine duet work in "It Happened in Monterey" and "Have a Little Faith in Me."

Storm and Haven's present vocal and instrumental speciality is an outstanding item in "Duggie Never Owes" Company at the Palace, Bath, this week. They never fail to win hearty applause for their renditions of "Telling it to the Daisies," "It Happened in Monterey" and "The Pagan Love Song." In a letter received from that artistic vocalist, Richard Neller, he reports the continued success of "Springtime in the Rockies" and "Cryin' for the Carolines." This artist is at present enjoying a successful tour with Archie Pitt's "Making Good" Company.

Eileen Audrey writes from the Court Theatre, Warrington, to report fine results with "Telling it to the Daisies." This artist is at present appearing with her "Eight Dainty Maids" in Gertie Gitana's Company. Now fulfilling variety contracts. The O'Connor Bros. report the instantaneous success of their special arrangements of "Springtime in the Rockies," "Cryin' for the Carolines," "Should I?" "Blue is the Night," "If I had a Girl like You," and "It Happened in Monterey."

A large percentage of Francis and Day material is used with fine effect in "Mr. Jolly Boy" Revue, playing at King's Hall, Dover, this week. Ruth Dennis finds great scope for her charming voice in "It Happende in Monterey," and in her duet work with Haydn Scott is equally successful with "Blue is the Night."

Chappell and Co., Ltd.

We hear from Gilbert and Bell that they are making a very big feature of "What Have I Done?" at the Shakespeare, Liverpool this week. Dolly Lewis is also featuring "What Have I Done?" in Billy Merson's show, "Potted Personalities," this week at the Hippodrome, Exeter. Cecilia Maryon, the popular soprano, is making a big feature of "The World Is Waiting For The Sunrise," at the Empire, Croydon, this week.

Bob Storey writes to say that "The World Is Waiting For The Sunrise" is an enormous success in his "Vaudevillians" Concert Party at Co. Durham. Kathleen Lafla is making an outstanding feature of "The World Is Waiting For The Sunrise" at the Pavilion, Glasgow, this week. Marie Ambrose and Fred Verity inform us that "The World Is Waiting For The Sunrise" continues to be one of the high spots in Harry Day's revue, "Pine Feathers," at the Empire, Penge, this week.

Mabel Adeane, the popular radio and concert artist, is featuring our new comedy number, "Tid-die-id-dle-um-pum," at all her engagements. Bernard Knowles and Zoe Corner are making an outstanding feature of "The World Is Waiting For The Sunrise" in their act.

We have very much pleasure in announcing the opening of the new Chappell Popular Professional Department at Victoria House, 142, Charing Cross-road, W.C.2. All artists are cordially invited to come in and hear our wonderful new batch of numbers.

(Continued on page 13).

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CALLS FOR SEPTEMBER 29, 1930.

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Rehearsal at 10 a.m. for—
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(London Opera House)
"Talkies."

HACKNEY EMPIRE.
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Hetty King, May Miller, Stanelli & Edgar, Lily Burns, Alva Bros., Henderson & Lennox, Page & Parks, Pierce & Roslyn.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for—
Billy Bennett, Williams & Collins, Jean Kennedy, Charlie Higgins, Cyril & May, Jack & Hilda Grayson, Norman Clare, Austin Sisters.

CHISWICK EMPIRE.
Rehearsal at 12 noon for—
The Big Four, Gaudsmith Bros., Jackson Owen, D'Alba, Terry & Yorke, Hal Miller, Janet Joye, Hill & Vizard.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"The Sacred Flame."

EMPIRE THEATRE, CHATHAM.
"Talkies."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Phyllis Neilson-Terry & Co., Ethel Revnell & Gracie West, Hengler Brothers, Clifford & Rhode, George Lacy, Harry Gunn & Co., Dalmar & Eadie, Joe Bonell & Elen Bay.

BEDMINSTER HIPPODROME.
"Talkies."

STOLL PICTURE THEATRE (Newcastle-on-Tyne).
"Talkies."

LEICESTER PALACE.
Rehearsal at 12 noon for—
"Golden Arrows."

ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for—
The Repertory Players in "Outward Bound."

MANCHESTER HIPPODROME.
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Monday, September 29, 1930.

LONDON PAVILION.
C. B. Cochran's "1930 REVUE."

EAST HAM PALACE.
Rehearsal 12.
Hurley Productions to produce "THERE IS NO ARGUMENT."

NEW SOUTH LONDON.
Rehearsal 12.
Wheeler and Davis, Ltd., presents "CASINO DE PARIS REVUE."

REGENT THEATRE.
Martin Sabine presents "ABIE'S IRISH ROSE." Comm. Sept. 27th, 1930.

WATFORD PALACE.
Rehearsal 2.30.
Guy Charles & Charles B. Williams present "DOWN OUR STREET."

WALTHAMSTOW PALACE.
Rehearsal 12.
Clifford Hamilton, Ltd., to produce "JOURNEY'S END."

BRIXTON EMPRESS.
Rehearsal 12.
Company as booked.

METROPOLITAN THEATRE
Rehearsal 12.
George Clarke & Co. in "THE NEW CAR," Gerardo & Adair, Hamilton Conrad's Pigeons, Henry Hearty, Betty & Partner, Percy Pryde, Sydney & Adelaide, Patricia Rossborough & Ann Bradley.

CHELSEA PALACE.
Rehearsal 12.
Toto and His Road Show.

The above are communicated for information without prejudice.

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FROM THE SONG PUBLISHERS.

(Continued from page 12.)

B. Feldman and Co.

"One of the greatest waltz ballads we have ever sung or played." This is the unanimous verdict of all the vocalists and bandsmen who are now making a big feature of "Dancing With Tears In My Eyes," the world's wonder hit. In vocal connection the lead was given a few weeks ago by popular Layton and Johnstone, whilst Jack Hylton and his famous Band have been responsible for "giving the tip" to British bands everywhere. The result is that, in an incredibly short space of time, "Dancing With Tears In My Eyes" has swept the country. It is the talk of music-hall and dance-hall, and is breaking records everywhere. Don't miss this world-beating winner!

Lieut. Fletcher and his new Military Band report big success at the Hippodrome, Coventry, this week with "Dancing With Tears In My Eyes," "When You're Smiling," "The Barmaid's Song," and "Gipsy Dream Rose." This new combination has made an instant hit on its first appearance.

Layton and Johnstone appear this week at the Holborn Empire and score a sensational success with "Dancing With Tears In My Eyes." They are accorded a wonderful reception.

Popular Pierce and Roslyn appear this week at the Hippodrome, Manchester, and score an outstanding hit with "Dancing With Tears In My Eyes."

At the Palace, Southampton, this week, "Uncle" Henry Hearty is scoring all along the line with "The Barmaid's Song" and "Our Clara's Clicked Again." The audiences join "heartily" in the choruses of these big comedy hits.

Sheila Brodie reports big success with "Like A Breath Of Springtime," "When You're Smiling," and "Dancing With Tears In My Eyes," featured in conjunction with Lloyd Shakespeare's popular Band at the Sunday League Concerts.

Appearing this week at the Royalty, Chester, Bert Errol registers a sensational success with "Dancing With Tears In My Eyes," and wins enthusiastic applause.

Sirota, the popular singing-conductor of Ernie Lotinga's "Ernie's End" revue, is making special features of "Dancing With Tears In My Eyes," "When You're Smiling," "The Barmaid's Song," "Watching My Dreams Go By," "If You Were Mine," and "Our Clara's Clicked Again."

Michael Ivan and Partner appear this week at the New Cross Cinema and score an outstanding hit with "When You're Smiling."

The popular Dalton Sisters continue to score all along the line with "Like A Breath Of Springtime," "When You're Smiling," and "Now Sarah! Where Have You Been?"

Popular Maldwyn Williams reports big success with "Dancing With Tears In My Eyes," featured at all engagements.

Syd. Seymour and his Mad Hatters score a decided hit at the Leeds Hippodrome this week with "Lady Luck" and "When You're Smiling."

Popular Herschel Henlere has taken up "Dancing With Tears In My Eyes" and is scoring a big hit with this winner.

Pantomime producers and artists are reminded that Feldman's have a record-breaking budget of new and established successes for the coming season. They are invited to call or write for these outstanding winners, which will soon be sweeping the country.

Victoria Music Publishing Co., Ltd.

"A Cottage For Sale" is still the biggest song in the country, and is sure to be a very big request number for some time to come. Dorothy Arnold, appearing at the Hippodrome, Brighton, this week, writes to tell us of the wonderful applause she is getting for "A Cottage For Sale."

We have previously announced through these columns the names of great artists who are featuring "A Cottage For Sale," which is proof of the song's immense popularity. The three new numbers recently issued by Victoria House are undoubtedly works that should plough their way to the front rank of the season's successes by force of merit. Written by the most prolific hit writers in the world, De Sylva, Brown and Henderson we have great pleasure in announcing the title of their latest number, "Don't Tell Her What's Happened To Me," a heart appeal song, with a fox-trot rhythm, and a wonderful punch in the lyric that will establish the song immediately. This is the rage of America, and we do not hesitate in saying that it will sweep this country in a very short time.

"I Remember You From Somewhere" is one of the outstanding melodies of the year, and on its showing up to now, this looks like being another winner for Victoria House. It has a delightful lilt that becomes infectious immediately, and is at present a vocal and instrumental rage in America. Now we come to a different type of song, namely "So Beats My Heart For You." This is really a beautiful ballad, and is more or less semi-straight, and will show one's voice off to great advantage.

Ella Retford, who has just returned from a successful tour of South Africa, has taken up "Don't Tell Her What's Happened To Me," and will definitely feature this number at all her engagements. Norah Blaney and Gwen Farrar state that "Don't Tell Her What's Happened To Me" is the greatest song there has been for some years, and they are rehearsing this number for immediate production.

Gilbert and Bell, who have just produced a new act, writing from the Shakespeare, Liverpool, tell us of the great success they are having with "A Cottage For Sale." Marie Nyman, the beautiful Australian soprano, has in rehearsal "So Beats My Heart For You," and knowing Marie's capabilities, we are certainly looking forward to hearing her feature this wonderful song.

Send 2/- for a full selection of Victoria hits, including all the above-mentioned titles. Artists are invited to hear all the above titles at Victoria House, where they will be received by Fred. Hemsley, who will give them every attention.

Keith Prowse.

A steady demand has been maintained during the week for the firm's new numbers, "After Your Kiss," "My Heart Belongs To The Girl," and "My Angel Mother." Eulogistic letters praising the three numbers have been received from many high-class artists throughout the country. "My Angel Mother" has been accepted for immediate production by Talbot O'Farrell, who can most certainly be termed one of the original singers of "mother" songs. At the Holborn Empire Mr. O'Farrell is including the number in his large and extensive repertoire. Tom F. Moss, the "Caruso of the halls," is another artist of note who is featuring "My Angel Mother," at the Palace, Hammersmith. Billy Elliott, the star with a style of his own, has introduced "My Angel Mother" at Luton this week. He has also recorded the number for the Regal Company, and no doubt they will be in demand.

Harry Jolson, brother of the well-known Al of that ilk, also created quite a furore with this number during his visit to the various principal Scottish towns. The title of "My Heart Belongs To The Girl Who Belongs To Somebody Else" would naturally infer that the number can only be sung by male vocalists, but by changing one word, the number can be equally well rendered by female voices, i.e., "My Heart Belongs To The One Who Belongs To Somebody Else." This has been amply demonstrated by Miss Jose Collins, who made an instantaneous success with the number on its first presentation to the public at Wood Green Empire. Sydney Moorhouse also has this number in rehearsal for production at an early date. He continues to whistle the "Stein Song" in his own inimitable manner with great success.

The Benson Sisters, at the City of Variety, Leeds, have made a great success with "Stein Song," its original rendering by the girl baritone no doubt being responsible for its success. H. J.

(Continued on page 15.)

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Covent Garden Dances.

Herman Darewski will be back at Covent Garden for the season of Royal Opera House Dances which opens on Wednesday, October 1. Alan Green's band, which was there last year, will also officiate.

Locarno.

I find that preparations for Armistice Balls are well ahead this year. Locarno has a big list of bookings already, although the usual prices for Wednesday, November 12, have been increased. Seats on the dance floor level are to be 5s. and on the balcony 4s. It is hoped to have the restaurant open by this date for dinners to be served. The number admitted will be strictly limited to 1,100.

Jan Ralfini.

When I saw Jan at Locarno last week, he told me that he was opening shortly at that big new luxurious cinema, the Carlton, Islington, to play for the variety turns and also doing special shows on the stage. As Jan and his band occupy a prominent place on the Coliseum programme this week, it will be seen that Islingtonians are in luck. Jan's idea is that an orchestra must provide an entertainment in itself, and his band of fourteen picked instrumentalists and showmen certainly do this. Mr. Albert Clavering who has taken the plunge at the new Carlton, will not be disappointed, I'm sure.

"Jack Hobbs" Night at Wimbledon.

There must have been a record crowd present at the Wimbledon Palais de Danse on Saturday last for "Jack Hobbs" night. Mrs. Hobbs and her son, Leonard, and daughter accompanied Jack, and Sandham, Russell, Brooks and Gover were others I spoke to during the evening. Jack was very pleased with the cabaret show put on by Terry's Juveniles, and later in the evening I introduced Miss Terry to the famous batsman and he congratulated her personally on a "brilliant show." Mr. Archie Alexander was another I introduced to Jack, and the band played the "Bitter-Sweet" waltz at his request extraordinarily well. Mrs. Nichols tells me that future attractions are:—October 2, Worst Dancer Competition; October 10, Open Waltz Competition; October 16, Spinning Competition; October 21, Trafalgar Night Carnival; and October 31, Hallow-e'en Ball.

The personnel of the band under Archie's command comprises Rube Helford, first sax; Henry Green, second sax; H. Leader, third sax; Hugh Radcliffe, first trumpet; Jack Tucker, second trumpet; Sam Broadhead, trombone; Joe Stenson, violin;

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CONDUCTED BY

Mac Blank, drums; Jack Rose, banjo; W. Bowness, second piano and accordion; Jack Lovell, string bass and sousa.

Help for the Hospitals.

In the personal column of a morning paper on Thursday I came across the following announcement:—

Saint George's Hospital, S.W.1, has accepted a British Composer's offer of a donation of Two Pence on every copy sold of the waltz, "You're Always In My Mind."

The British composer, I discovered, is Maude Odell, whose composition has attracted much attention and has been played by Jan Ralfini and broadcast from Frascati's.

The idea occurred to Miss Odell when she was passing the hospital the other day. The placard outside asking for cast-off clothing attracted her attention, and the thought came to her how much better it would be if, instead of constantly appealing for funds in that way, a percentage of the profits on business enterprises might be devoted to the upkeep of the hospitals. If, for instance, a fraction of the proceeds of all the American songs sold in this country could be given regularly to those institutions it would furnish some return for the money that goes out of it. The practice, of course, need not be confined to the musical profession, but might extend to trading houses all over the country, who could undertake to devote a portion of the money received for articles sold to the institutions who give such great aid in illness and accident. It is hoped that her example will be widely followed.

Miss Odell's desire to help St. George's Hospital in particular was emphasised by the fact that her father received much beneficial treatment when he underwent an operation there some years ago. Her suggestion was warmly accepted by the hospital, as will be seen by the following letter which she has received:—

"I am asked by the Deputy Treasurer to thank you for your offer and to say how grateful we should be for your help. Yours is an excellent suggestion, and we only wish more people would help us in this fashion.

"We shall look forward to hearing from you before long, and hope that for our mutual benefit you will have all the success you deserve.

"H. INGLEBY,
"Appeal Secretary."

"Dixie Birds" Cabaret.

Vic Filmer, the popular musical director of Murray's Club, tells me he anticipates something of a furore from the forthcoming "Dixie Birds" Cabaret which is due to open at Murray's on Sunday, October 5th. Of course, Vic's chief interest is the music side of it, and he says that is of the quick-fire style, full of pep, in which his boys can do themselves full justice. He has some hard work ahead to bring out a special orchestration for the occasion.

Vic is a very busy man these days, for, apart from putting in a very popular little four-piece band at the Tennis Club, Clapham, under the able direction of Jack Spence at the piano, he has also acted in the capacity of musical adviser to his former employer, Mr. Harry Adams, and put in the four boys who are working at the Roadhouse Club, under Harry Gordon, the pianist. Their names are: Jack Davis (violin, tenor sax and clarinet, for five months one of Vic's "Melton Five" at the Melton Club), Fred Williams (alto, baritone and clarinet), Ivor Mairants (guitar, banjo and Hawaiian guitar) and Ted Wooding (drums and xylophone). A really smart little combination.

Liverpool Unemployed Musicians.

There are about 200 musicians out of work on Merseyside owing to the talkies. The Merseyside Musicians' Unemployment Committee, which has been formed, is endeavouring to alleviate the condition of the men as far as possible, and with this object a series of concerts have been arranged to raise funds. The net takings will be devoted to the purpose in view, the working expenses being met by the committee. The fund is lodged with the Midland Bank. Two of the first concerts were held last week at the Liverpool Futurist Picture House and the Royal Cinema, Wallasey.

The third of the series took place on Sunday evening in the Liverpool Rialto. There is evidence that the scheme is growing in popularity for there was as much taken on Sunday as on the two previous occasions. About £150 has been realised up to the present. During this week an independent committee of local gentlemen will be formed by the Lord Mayor to administer the money collected and the distribution will take place as soon as possible, for many of the men are in a distressed condition. Next Sunday's concert will be at the Aintree picture house, under the conductorship of Mr. Handel Lancaster, secretary-organiser of the Liverpool branch of the Musicians' Union.

At the Rialto concert, a symphony orchestra of fifty performers was conducted by Mr. Frank Stokes; with Mr. E. Bennet as leader, Mr. H. Stone at the piano and Mr. C. Massey at the organ. The vocalists were Miss Mary Kay and Mr. Paul Mortimer, the latter of the Carl Rosa Company.

Gale Havoc at Bath.

The gales on Saturday last prevented the closing concerts of the summer season at Bath being held in the Sydney Gardens, so the band of H.M. Royal Marines (Deal) had to be transferred to the Pump Room. This celebrated band, under the baton of that popular conductor, Lieut. F. J. Ricketts, will cease to exist as a composite unit after October 1st, but the

EDGAR WHITE

musicians will not be lost to the corps as they are to be transferred to the Divisional bands at Chatham, Portsmouth and Plymouth.

Mr. Leslie England.

The following is the programme of a pianoforte recital to be given by that brilliant pianist, Mr. Leslie England, at the Wigmore Hall on Friday, October 3:—Two Choral Preludes, "*Nun komm' der Heiden Heiland*," "*Nun freut euch, lieben Christen*," Bach-Busoni; Variations and Fugue on a Theme by Handel, Brahms; Sonata in B minor, op. 58, Chopin; El Albaicin, Albeniz; Widmung, Schumann-Liszt; Rhapsodie No. 12, Liszt.

Ralph Gothic's Surprise Item.

Ralph Gethic, the well-known and popular pianist-vocalist, startled all and sundry at the farewell concert given at the Casino, Skegness, on Sunday, the 14th. The feature of the evening was a song recital by Ralph, and in all he was called upon to sing seven "straight" songs, which included such famous numbers as Coleridge Taylor's "Eleanor," Brahms' "Invictus," "Harlequin" and "Youth." Ralph has been officiating at the piano for both the dance and straight music at the Casino, and his change over from singing dance music to singing "straight" was a real eye opener. He was cheered and applauded by a large and enthusiastic assembly and was congratulated by the management.

By the way, Ralph received a beautiful travelling rug from the management, which he will find useful when he goes up by road to Dundee. He is taking a very smart set of "boys" to Dundee, and I am sure the inhabitants will enjoy this versatile combination.

Cabaret Dance Band at Cinema.

Mr. Stanley Mills, the resident manager at the Hippodrome, Accrington, informed my local representative that he intended to introduce a Cabaret Dance Band on the stage. This idea is by public desire and proves that the patrons here require something in addition to "talkies." The majority of the instrumentalists engaged are local men and members of the Musicians' Union, the popular local violinist, Mr. A. Gallagher, will be the leader.

Leicester Musicians' Effort.

W. H. Carter and his band, who were so popular at several Leicester picture houses until the "talkies" came out, are giving concerts at the New Corn Exchange, Leicester. The first is to be held on Sunday, October 5th.

Pop's Club New M.D.

Joe Bitton, formerly pianist of the Radio Trio, has been appointed musical director for Pop's Club, Golden Square, of which the proprietor is Mr. G. Abrahamson. Mr. Bitton will introduce a novel combination which consists of two pianos and drums. He will be first pianist and will have for the second piano Ivor Morton, with Billie Currie as drummer and eccentric dancer. All three have good voices and will join in harmonised trios. Mr. Bitton, who also controls

JOE BITTON.

other bands, has played for ten years in pictures, and figures in Lupino Lane's latest film, "No Lady." He is a prolific composer and, in addition to numerous dance competitions, is the author and composer of "Motherland," which he wrote for the film of that name. Mr. Bitton, who was the original pianist with the Radio Boys, has been playing professionally since the age of fourteen, when he was musical director at the Gainsborough Picture House, Kingsland. He was at Circus Restaurant for three-and-a-half years.

Bournemouth Winter Concerts.

The thirty-sixth series of Winter Symphony Concerts at the Pavilion, Bournemouth, begins on Wednesday, October 8, with Sir Dan Godfrey as conductor of the Bournemouth Symphony Orchestra. The concerts will be given each Wednesday afternoon for thirty weeks with the exception of December 3, which is one of the International Celebrity Concert dates, and for that week the symphony concert will be given on Thursday.

Well-known Trombonist Returns.

Jack Glicco, the well-known dance and stage trombonist, who has just returned from playing the principal halls on the Continent, tells me that the dance craze is still very strong there and thinks there will be a great revival in London this season. Glicco, who leads a band of nine performers, says that he has not seen so many English people on the Continent for many years.

New Victoria Cinema, Bradford.

The musical features at the opening of the Victoria Cinema, Bradford, last week, were supplied by Mr. Sydney Phasey, the musical director, and his orchestra, and by Mr. Leslie James, who is the solo organist. The opening attraction was "Rookery Nook," with, on the stage, "The Follies of 1930," specially produced for the new house. The Victoria has a seating capacity of 3,500, and boasts a magnificent restaurant, ballroom and lounges. The decoration is in the Italian Renaissance style, adapted to modern needs. The specially designed moving stage is seventy feet wide and forty-three feet deep, complete for stage play purposes, for which the theatre is fully licensed.

A Girl Composer.

It is worth adding to the record of the outstanding things done by young women of late the fact that at a recent Queen's Hall Promenade Concert the orchestra played to the large London audience there, and the great audience of wireless listeners all over the country, a composition by a twenty-three years old Scotswoman, Miss Elizabeth McConchy. This was no small honour for her, and that it was a well-deserved one we may be sure, since the Promenade Concert programmes, though they include some new British works for orchestras, do so only after careful judgment of their quality.

BLACKPOOL AND SNOBBERY.

Horatio Nicholls and His Critics.

Mr. Horatio Nicholls, the famous composer of popular song hits, strongly criticised Blackpool recently, in the local press, stating that while he received a civic reception in Llandudno, in Blackpool, where he spends £2,000 a week in salaries alone, he is ignored civically. When again in Blackpool last week, Mr. Nicholls returned to the attack.

"I have been coming here," he said, "for twenty years, and the only time I have been civically recognised is when the police have summoned me for having crowds outside my song demonstration rooms. When there are crowds in Blackpool they move them on, and when there are no crowds they are worrying about how they are going to pay their rent and rates," he added.

"During that twenty years here I have spent tens of thousands of pounds in Blackpool and found considerable employment in the town. Many people have taken up a ridiculous attitude in regard to my view that popular music is just as important in its own sphere as high-class music. Everybody has a right to live and even the people who like popular music have every right to like it if they want to do. I see people have been criticising me and saying that it is famous composers like Schumann and Wagner who ought to have civic receptions. But why? Why not a modern British

composer of popular songs. The snobbish people of Blackpool who write about Schumann and Wagner are not clever because every body admires their genius. I wonder if these people who do the talking and writing are creating anything themselves?

Popular Music.

"Dance music and popular music is quite distinct from classical music, and people should not talk about them in the same breath. One man like golf and the other billiards, and the same thing applies to music. One man likes classical music and another popular music. My music is written for the entertainment of the public alone and not for their education. People who start with popular music often develop a taste for classical music, and the growth of a love of music in this country is shown by the fact that in my early years in Blackpool, no publisher could sell more than twenty-five copies of one song, while now it is nothing unusual for me to sell 25,000 copies of a song during one season alone.

"British composers, whether of popular music or classical music, should be encouraged, but England lives so much on the traditions of the past. We are like children. We are being spoon-fed from America and will take anything America gives us, and so tens of thousands of pounds go out of this country that could well stay here. For instance, I have saved myself 500,000 dollars for not buying any American songs this year, and that means that money will stay in this country and be spent here. Every American number that comes over here means royalties going out of the country, and that is why, in my opinion, British composers deserve encouragement."

No Municipal Orchestra.

"Blackpool has no municipal orchestra," continued Mr. Nicholls, "and it ought to have the best orchestra in the country. I have conducted all the leading municipal orchestras round the coast, and at Bournemouth, where Sir Dan Godfrey invited me to conduct the orchestra, he said I was to popular music in England what Elgar was to classical music. I have been recognised, too, in France, where the Minister of Fine Arts conferred on me the medal and certificate for writing the best dance music in Paris."

Last Friday and Saturday night, Mr. Nicholls conducted the combined bands of Hal Swain and the North Pier Orchestra in the Pavilion, at the performance of "On With The Show," when he introduced several new numbers to Blackpool, including "Say a little prayer for me," which he wrote on his last visit there, and "Gipsy Melody," which was written for a "talkie." Miss Florence Oldham, the famour radio star, also appeared at the performance, where she sang a medley of Mr. Nicholls' numbers going back over the last twenty years, and some new songs, including "My love affair."

Lewisham Dance Band Contest.

Secretaries of bands are urged to hurry, as only a few days remain before lists close. The Lewisham Dance Band Contest has been organised by L. A. Lyons and the adjudicator is Julien Vedey. The challenge prize becomes the property of the winning band.

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CLUB AND CABARET.

By VIATOR.

Locarno.

The saloon motor coach services which commenced recently are very popular, and on Tuesday of last week there was a big crowd present again. Mr. Kingdom told me that many of them had come by these new coaches, particulars of which appear in the advertisement on another page. Cabaret is now given here at all the afternoon sessions and every night, except Saturday, Sunday and Monday. On Club Night last week Leon and Lucette opened the programme. She was dressed in red and he in black, and their steps and acrobatic work were good and led up to a quite thrilling finale. Carlos Mier, with his performing dogs, contributed a clever show. There was some artistic costuming and dancing to Sibelius' "Valse Triste," as put over by Leon and Lucette. The finale, in which she is swung round by one foot, is a capital one. The turn of the Maredie Sisters and Marion Pola, one of the best dancing acts of its kind I know, was not improved by the new band here, styled "The Waldorf," not being properly rehearsed. Miss Pola opened in a ballet frock, with the Maredie Sisters as French Poilus, and they danced in superb style. All their work, including toe and acrobatics by the sisters, Miss Pola's piquantly rendered song and delightful dancing, and the finale, with a big fan as background, was artistry at its best.

Wimbledon Palais de Danse.

I was invited to the official reopening of the Wimbledon Palais on Friday last, and it was a great pleasure to meet Mrs. Nichols, the charming manageress, again and so many of the old staff. There is a new assistant manager now—Mr. Fred Bath—and from what I saw of his work, he should be very capable and popular. I had to look in again on Saturday, as it was "Jack Hobbs" night, and Jack is a personal friend. More about this will be found in "Bands and Bandsmen," however. Mrs. Nichols told me that cabaret is to be a regular feature now, and that is good news. Terry's Juveniles provided the show last week, and what a delightful act they put over. Every one was congratulating Miss Terry on the talent and charm of the youngsters and the evidence of such excellent training. A toy scena, in which golliwogs and all sorts of things come to life, opened proceedings, and there was distinct cleverness in the Impressions, by a smart little lady, which followed; perhaps "Burlington Bertie" was her best effort. The Pierrot and Columbine Ballet, with "Laugh, Clown, Laugh" beautifully sung, was followed by a capital Mickey Mouse scena. "Dance Around in Your Bones," with a weird skeleton effect, led up to a duet of Miss Maidie Scott's old apple number, "Whoo-Whoo!" and when the finale was reached the audience cheered the kiddies again and again. Having regard to the fact that they had not had a rehearsal, I thought that Arnie Alexander's Band played extremely well for the cabaret, and also, of course, for general dancing.

The Roadhouse.

Harry Adams, when I met him here one night last week, told me that Mr. Henry Duprez was to take up the position of manager here this week. Miss Betty Bolton was very popular at this new beautiful Leicester-square Club. Her capital rendering of such numbers as "A Good Man is Hard to Find" with artistic piquancy was delightful. Miss Lorna Jermaine steps from success to success. After her season at the Coliseum she had patrons of London's latest Club at her feet with some of the most exquisite terpsichorean work possible. The dressing, showmanship and talent of this act is of the best. Miss Lilian Low and Mr. Alan Snires continued the good work.

The Queen's Hotel.

Madame Colletta, ably aided and abetted by Hugo, continues to provide good cabaret shows at this well-known Leicester-square rendezvous where, for a moderate charge, one can dance, dine and witness an always excellent show. Dave Rome and his orchestra look after the dance music and also play well for the cabaret. I particularly liked Dave's xylophone solo, and his brother Reuben's violin solo right in the middle of the cabaret show and in the centre of the floor is justifiably popular. Last week he played "Souvenirs," by Franz Dodla, with rare technique and feeling. The Girls, in pretty mauve frocks, opened the first show with "You Baby Me, I'll Baby You," and danced as well as ever. "Cooking Breakfast for the One I Love" is another good effort of theirs. In the midnight show they get opportunities for individual efforts which they take full advantage of. Jan Caryll, with Ivy Collette, are the other turn, and their exquisite dancing was very popular. I have described this act fully once or twice recently, and Hugo conformed my good opinion of it. He said that it had proved one of the most popular seen here.

BECKENHAM REGAL OPENS.

Well-wishers from all parts were at the opening of this super-cinema on Monday, when Mr. E. T. Campbell, the newly-elected M.P. for Bromley, did the honours. He made a special plea for British films. Several film stars spoke in like fashion.

The Regal, which faces the War Memorial, is on graceful lines. The interior decorative schemes are of a subdued and delicate character, exciting admiration at every turn. A unique characteristic is the ingenious incorporation in the decorative scheme of a "key-ward" pattern for the inlet and outlet grilles which are part of the Plenum ventilation system. This is, we believe, the first occasion this scheme has been adopted. The latest devices and improvements are evident in all parts. Seating 2,000, the auditorium is so arranged that it would be hard to complain of a bad view of the screen and stage from any seat.

The stage is fully equipped, so that the policy of the management (which is to provide strong programmes of "talkies," variety and music) can cope with almost anything of a theatrical nature. The proscenium opening is forty feet. The illumination is on the concealed system of lights in which the rays are reflected from the walls and roof and silhouette the stage, on each side of which the splay walls are fitted with large open-work grilles. The tableau curtain of different metallic tints of golden silk are flooded by a 1,000 watt lamp in the centre of the balcony front. There is a well-planned orchestra pit. Artists are provided with comfortable dressing and retiring rooms. The operating rooms are below the balcony, the projection being absolutely horizontal. These rooms are so placed that they are, as it were, detached from the main theatre. The Western Electric Sound System is used. The Regal incorporates a fine dance hall and café.

The general manager, Mr. L. C. Pierpont, is a popular figure in entertainment circles. The manager is Mr. R. J. Buck. Prices of admission range from 8d. to 3s. 6d.

Variety was well represented; in fact, it occupied fifty minutes, and followed immediately after the formal opening. The world-famous Savoy Orpheans Band, directed by Bennie Loban, gave delightful music. Miss Lucy Loupe was with them and sang and danced in great style. The band accompanied Jessie Ruddock's Eight Dancings Girls, who came in for much applause. The Juggling Melvilles caused much amusement, their antics being smart and clever. Variety is undoubtedly wanted at the Regal and it could not have had better champions than this happy band of artists.

The Metro-Goldwyn-Mayer film, "The Rogue Song," featuring Lawrence Tibbett, was the feature film chosen, and this singing, talking comedy romance was greatly enjoyed. A two-reel comedy, "All Teed Up," featuring Charley Chase, was also shown on the screen.

FROM THE SONG PUBLISHERS.

(*Continued from page 13*)

Nabarro, the well-known M.D., possibly one of the first enterprising musical directors makes use of "After Your Kiss," "My Angel Mother," "My Heart Belongs." Mollie Seymour, just back from a successful summer engagement, is busy rehearsing "My Angel Mother" and "My Heart Belongs" for use in her winter repertoire. Lewis Duckworth and Lily Anderson, duettists, appeared at the Empress, Glasgow, and made a terrific success with "Stein Song." Rex Lorrimer and Mildred Hammond, appearing in their vaudeville act, are including "After Your Kiss" and "My Angel Mother," which they venture to predict will be very successful with them. In the "Shooting Stars" Co., Miss Winifred Hayden introduced "My Angel Mother" with gratifying success.

Artists are invited to call and hear our new numbers, or send 1/6 with professional card for a selection.

Peter Derek, Limited.

Now that the summer season is closing and artists are returning to town to look round for material for their winter programmes, it will pay them to visit 8, Moor-street, and look over some of Peter Derek's new numbers. They will find a wonderful selection to choose from in all lines—either straight songs, comedy songs, soubrette numbers, dance music, etc. P.D. have also in hand for very early release some of the best dance orchestrations of recent times. Several of these have stunt choruses with great opportunities for comedy effects—just the type that is so badly wanted and so difficult to find. Band leaders with good combinations should send in their pro. cards with particulars of their bands. P.D. will forward sets of these numbers as they are released.

"Hindoo Love Birds," the great success of the Kentish Coast, is now being featured at Blackpool by W. P. Young, and no doubt this number is going to be the rage all over the country when the hot orchestration—now being prepared—is distributed.

Ella Sharp, who has just done a month's tour Sheffield way, reports having scored big hits with "My Italian Boy" and "Ain't It Nice To Have Another Father?" Two particularly good soubrette songs these.

Madame Vera Bevan has been featuring a number of Peter Derek songs, and says "All numbers have had a good reception, particularly 'That Understanding Way,' which was encored each time."

A very good vocal fox-trot, entitled "When Will The Sun Shine All Day Long," has been put over at the Empress Ballroom, Blackpool, with great success as an organ solo.

Rudy Sunshine.

Rudy Sunshine is back in town, after managing Lawrence Wright's interests in Scarborough for four months. I can forecast that "I've got a feeling" and "That night in Venice" will be very popular for the present dance season.

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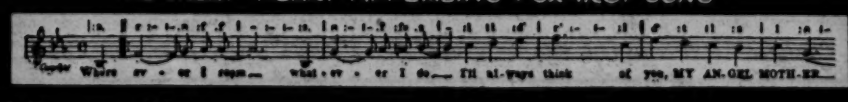

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